

The art of dancing explained by reading and figures; whereby the manner of performing the steps is made easy by a new and familiar method

THE ART OF DANCING Explained by READING and FIGURES; Whereby the MANNER of Performing the STEPS IS MADE EASY By a NEW and FAMILIAR METHOD: Being the ORIGINAL WORK Firft Defign'd in the YEAR 1724, And now Publifhed by KELLOM TOMLINSON, Dancing-Mafter.

In TWO BOOKS.

—Tulit alter Honores.

LONDON.

Printed for the AUTHOR: And are to be had of him, at the Red and Gold Flower Pot next Door to EDWARDS'S Coffee-Houfe, over againft the Bull and Gate, in High-Holbourn.

MDCCXXXV.

The First Book treats of the beautiful Attitudes or Pofitures of Standing , the different Pofitions from whence the Steps of Dancing are to be taken and performed; and likewife of the Manner of Walking gracefully. The feveral Sorts of Bows and Courtesies are alfo fully defcribed, and all or moft of the Steps ufed in Genteel Dancing , as well as many of thofe properly belonging to the Stage : Illuftrated with fixteen Copper Plates containing twenty nine Figures.

The Second Book contains fourteen Plates, confifting of twenty eight Figures of Gentlemen and Ladies , one of each in a Plate, as dancing a Minuet ; beginning from the Reverence

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or Bow , and proceeding regularly on 'till the whole is finifh'd; fhewing the beautiful Attitudes and graceful Deportments of the Performers, in the different Figures and Circles of that celebrated Dance ; together with the Inftructions for underftanding and keeping Time, and Directions for the Elevation, Movement, and graceful Fall of the Arms in Dancing . To which are added at the Requeft of fome particular Perfons of Quality, fome Inftructions concerning Country Dances .

The whole Work is adorned with thirty Copper Plates, confifting of fifty feven Figures; with five other additional Plates, marked A. E. I. O. U. containing all the Steps defcribed in this Treatife, written in Characters ; for the Amufement of the Curious, the farther Illuftration of this Work, and the Inftruction of fuch as are defirous to underftand the Characters of Dancing .

These are to certify, That the following Work, entitled , the Art of Dancing explain'd , was defign'd and compofed by Mr . Kellom Tomlinfon in the Year 1726 in the fame Manner in which it now appears, we having feen the faid Work in the Year above mentioned, which he told us be intended for the Prefs as foon as his SubfcRIPTION was full; in Witnefs whereof and in Juftice to the Author we have hereunto fet our Hands this twelfth Day of February 1728.

Joseph Sandys , *Gent* .

Henry Carey , *Mafter of Mufic* .

To the Right Honourable CATHERINE Vifcountefs FAUCONBERG.

Madam ,

The Work I here prefume to offer your *Ladyfhip* , treating of a Subject in which you are not only well verfed, but even excel; it was natural and obvious ous for me to *dedicate* it to

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you, confiding that, under so honourable a Protection, it may at least be screen'd from such unjust Cenfures as Malice or Envy ordinarily produce.

It may perhaps be expected that I should say something of the Nobility and great Endowments of your Ancestors, as is usually done in *Dedicatory Epistles* ; but the World is so well acquainted with your Ladyship's illustrious Families, both that from which you came as well as that to which you are happily ally'd, that to mention any thing of them would rather be derogating from their Praise, seeing all I could relate would be inferior, both to their Merit and to the Opinion of all those who know them. All that I will venture to say is, that your Candour, Affability, Sweetness and Charity, join'd to all your other great Qualities, give as great a Lustre to your Family, as what you receive from it. But

But of all your Perfections what touches me the most, is your great Talent in the Art of Dancing , which I can speak the more freely of, as I was not only a Spectator, but had the Honour to contribute to, for some Time: Not that I pretend to arrogate to myself the Glory of the great Proficiency you made (for that was wholly due to your natural Genius for that Science) but only think myself happy in having had the good Fortune to give Lessons to a Lady that perform'd in a Manner no less elegant than uncommon.

Nor do I so much wonder at the Progress your Ladyship made in this Science, when I consider your wonderful Genius and exquisite Taste for *Musick* , which is one of the greatest Helps to a perfect Performance in Dancing . All these rare Talents give me a greater Title to your Ladyship's gracious Acceptance of this Work; at least it gives me an Occasion of assuring you how much I am, with all Respect and Esteem,

Madam , *Your Ladyship's most obliged, most obedient, and most humble Servant* ,
KELLOM TOMLINSON.

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THE PREFACE.

I Now at laſt have the Pleaſure of preſenting to the World a Work, which has been long promiſed; but which, through the Difficulty of the Undertaking itſelf, and the many Obſtacles to the Execution of it, I was not able to finiſh before .

This Undertaking muſt needs have been attended with great Difficulty, becauſe it was really the firſt of the Kind. For tho' Monſieur Beauchamp lay'd the firſt Foundation, upon which Monſieur Feuillet built, (as ſome more ingenious Perſon may perhaps improve upon mine); yet the Works of both relate only to the Characters of Dancing; which, like the Notes of Muſic, can be only uſeful to Maſters, and cannot be underſtood by any other without their particular Inſtructions. But the Piece which I here offer to the World will be of general Uſe to all, who either have learned, or are learning to dance: the Words deſcribing the Manner in which the Steps are to be taken; and the Figures repreſenting Perſons as actually taking them; both which together will make the Learning more pleaſant to the one, and ſerve as a continual Remembrancer to the other .

As moſt other Arts and Sciences, reduced to certain Rules, have been now long ſince taught in Books, I have often wondered no one ſhould have hitherto paid the ſame Regard to the Art of Dancing. This is what I have endeavoured to do in the following Work: wherein I have not pretended to advance any new Laws for Dancing unknown before; but only to collect and ſubmit to view thoſe Principles and Rules, which I had ſeen taught with the greateſt Succeſs by the moſt eminent Maſters in the genteel Way. As the Notes of the Muſic are placed on the Top of every Plate, the Characters of the Steps marked below, and the Figures repreſent two Perſons in the very Action of Dancing; whoever has made

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any Progreſs in the Knowledge of muſical Notes and of the Characters of Dancing, will be able by intently viewing one of theſe Plates, at one and at the ſame Time, to call to Mind the Tune, to know the Order of the Steps, and to put the Body into the proper Attitude to take them. And tho' this Book, like all others which treat of any Art or Science, cannot be perfectly underſtood without ſome Study and Application; yet by a little Affiſtance from the Author, or others of the Profeſſion properly qualified, all the Difficulties will be ſoon ſurmounted. The Figures in each Plate are deſigned only to ſhew the Poſtures proper in Dancing, but not to bear the leaſt Reſemblance to any Perſon to whom the Plate is inſcribed; which it had been ridiculous to have attempted: The ſole Intent of the Inſcription being to do Honour to my ſelf, by this ſmall Teſtimony of my Gratitude to ſome honourable Perſons. The continual Change of the Faſhion will afford, I preſume, a ſufficient Excuse for the Drapery of the Figures: and Gloves were deſignedly omitted, on Purpoſe to ſhew the beautiful Shape of the Hands. The Faults, which may have happened in the Execution, either of the Printing, or Ingraving, will, I hope, be the more eaſily excuſed, if the Nicety of the Subject be conſidered, together with the Difficulty of the Performance, and the many Hands through which it has paſſed: eſpecially if it be remembered, that this is not only my firſt Attempt, but likewiſe the firſt that has been made of the Kind .

It may ſeem a little ſtrange, that I ſhould claim the Honour of having firſt treated of the Art of Dancing; when a Book upon the ſame Subject was publiſhed in France as long ago as in 1725. But the following Account will, I hope, clear up all Doubt in Relation to the Juſtice of my Pretenſions .

In Miſt's Journal Sat. Jan. 13 1728, appeared this Advertiſement, "Next Week will be publiſhed The Dancing-Maſter or The Art of "Dancing explain'd by Monſieur Rameau". This gave me no ſmall Surprize, having never before heard of either any ſuch Book, or Author. thor. 8 Had it been my Fortune to have known, either before, or after I undertook to write on this Art, that ſuch a Book was extant, my Curioſity would certainly have led me to have conſulted it; and had I approved it, 'tis highly probable I ſhould have given the World a Tranſlation of it, with ſome additional Obſervations of my own. This had been a much eaſier

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Task, than to compose a Work entirely new upon the same Subject: which I had actually finished in 1724 ready for the Press, as it is now published, without any material Alteration, a full Year before the Publication of Monsieur Rameau's Book, and near four Years before this Advertifement appeared; the Truth whereof several credible Witneffes have testified under their own Hands.

I advertised this Work of mine the first Time, as ready for the Press, and that it only waited for a sufficient Number of Subscribers to defray the Expence, in Berington's Evening Post, Oct. 15, 1726, and again in the same Paper Oct. 22. This Advertifement was repeated in The White-Hall Evening Post, Nov. 12. and in the London Journal, Dec. 3. In Miff's Journal of March 4. 1727, I gave Notice of the Publication of my Proposals, together with some Plates done by Way of Specimen; and renewed that Notice on 18th, in Berington's Evening Post, and again on Oct. 28. in the same Paper. From this particular Account it appears, that I had published seven Advertifements concerning my Work; the first of which was two Years and three Months, before ever the Translation of Monsieur Rameau's Book was advertised in Miff's Journal Jan. 13. 1728.

To secure my self in some Measure from the Damage I might receive by this Advertifement; I thought it necessary to publish one my self a few Days after, in Miff's Journal Jan. 27. To which I prefixed this Motto from Virgil , —Tulit alter Honores; intimating, that another Person had attempted to bear away the Honour of my Invention; and I may justly add, the Profit of it too. That this was his Intention is very plain from two Circumstances: the Addition to the Title; and the Alteration of the Form of Monsieur Rameau's Book. The Title of his in the original is only The Dancing Master; to which the ingenious Translator, or perhaps Bookfeller, thought proper to add that of mine, The Art of Dancing explain'd: The French Original was published in Octavo; but the Translation was magnified to a Quarto, almost the Size of mine, and yet proposed to be sold at half the Price. The assuming thus the very Title and Form of the Book proposed to the Publick by me, seems to have been done with no better View, than to raise an Advantage by anticipating my Design; and to obstruct the Success of it, by making it seem to be only a servile Imitation of the

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original Invention of Monfieur Rameau. This Contrivance was the more likely to have the desired Effect, from the unfavourable Situation in which the Proposals for the Subscription to my Book might at the Time appear. It was above two Years since it had been advertised as ready for the Press: and this delay in the Publication, the not fixing any certain Time for it, and the Difficulty in procuring Subscriptions, upon the Number of which the Publication must in depend, might probably induce many Persons to suspect that it would never be published at all. And this Difficulty would be much increased, by offering to the Public a Book on the same Subject, with the same Title, and of almost the same Size, which yet should cost no more than half the Price of mine. To make which Book appear still more perfect and complete, and mine less necessary, or useful, the Gentleman who published it was not satisfied to present it to the World merely as a Translation of Monfieur Rameau's Work, approved by Monfieur Pecour, the greatest Master in France; but was prompted by his Ingenuity and Generosity to make such surprizing Improvements in the Figures, as will be a lasting Monument of his great Abilities in the Art of Dancing .

Before I conclude this Preface, it seems necessary to say something more particularly of myself, for the Satisfaction of those to whom I may not have the Honour to be known; who will naturally expect, before they encourage a Piece of such an extraordinary Nature, to receive some Evidence, that the Person who undertakes it is in some measure qualified for the Performance .

In April 1707. I was placed as an Apprentice with Mr . Thomas Caverley, now living in Queen's-Square, St . George the Martyr, with whom I continued till the Year 1714. During which Time, I had the good Fortune to be further instructed in the Theatrical Way, by that great Performer Mr . Cherreir, once contemporary with the inimitable Mr. L'Abbe, with whom also I have had the Happiness of a personal Acquaintance. Mr . Cherreir's great Merit, after he quitted the Stage, was supported a long Time by the late Mr . John Shaw, who was justly esteemed not only one of the finest Theatrical Dancers, but one of the most beautiful Performers in the Gentleman-like Way: the Acquisition of both which Excellencies in Practice, must be chiefly owing to those admirable Instructions in the

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Theory, which he received from Mr . Caverley, when He and I were fellow Apprentices to that great Mafter .

I beg Leave to mention in the next Place two of my Scholars, who have appeared upon the Stage with no small Applause. The one was Mr . John Topham, who danced upon both Theatres under the Name of Mr . Kellom's Scholar, when he had been with me no longer than betwixt two and three Years. The other was Miss Frances, who, on the Theatre Royal in Little Lincoln's-Inn-Fields, performed the Paffacaille de Scilla, confitting of above a thousand Measures or Steps, without making the least Mistake; but she left me in the midst of her Improvement .

To this I hope it will not be thought improper to subjoin a short Account of some of my Compositions, which have been well received by the World. The Paffepied Round O in 1715 dedicated to Mr . Caverley; the Shepherdess in 1716; the Submission in 1717, which, by the Name of Mr . Kellom's New Dance, was performed by Monsieur and Mademoiselle Salle, the two French Children, on the Theatre in Lincoln's-Inn-Fields, to very considerable Audiences, every Night, for a whole Week together. To which I beg Leave to add the Prince Eugene in 1728; the Address the next Year; the Gavot in 1720; and the Paffacaille Diana the Year following, dedicated to Mr . L' Abbe. All which I composed, wrote in Characters, and published, for the Improvement of the Art of Dancing.

I might here add a long Account of the Honour done me by many of the Nobility and Gentry in employing me to teach their Children; and in permitting me to publish it to the World by the Dedication of my Plates. But I have perhaps dwelt too long upon this Subject already, which I hope the candid Reader will excuse; and not impute this Account of my self to Vanity or Conceit, but to an earnest Desire in me to give the utmost Satisfaction to my Subscribers, and to remove all Suspicion of my Want of Talents proper for the Execution of this new Undertaking. And this was the more necessary to be done, because of the Disadvantage to which I have been exposed by going accidentally under two

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different Names , Kellom and Tomlinfon; being known formerly by the firft, but of late only by the last; the Occafion of which it may not be thought improper to relate .

During the Time of my Apprenticefhip I went generally by the Name of Kellom, a Corruption of Kenelm my true Chriftian Name; as it is very common for young Perfons to be called Mr. John, Mr. William, and the like, without the Addition of their Sur-name. At the Expiration of my Apprenticefhip, feveral of my Friends out of Refpect called me by my Sur-name of Tomlinfon; but, being unwilling to decline the Advantage I might probably receive from the Reputation of having learned the Art of Dancing under fo great a Master as Mr . Caverley, I chofe rather to retain the Name of Kellom, by which I had been fo univerfally known to have been under his Inftruction. This Duplicity of Appellation turned afterwards to my great Difadvantage: many of the Nobility and Gentry, who would have had their Children taught by Mr . Kellom, refufing to employ Mr . Tomlinfon tho' recommended to them; and many, who would have employed Mr . Tomlinfon, rejecting Mr . Kellom. To prevent which Confufion for the future, I fhall acknowledge my felf obliged to thofe, who, inftead of either fingly, fhall be pleafed to call me by both conjunctly , Kellom Tomlinfon.

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XIII. *Of Time, or fome Account what Time is; with Rules to be obferved in Keeping it.* 141

XIV. *Of the Movement of the Arms in Dancing.* 152

XV. *Of Country Dancing.* 156 An Ex-

3

An Explanation of the *Characters* or *Steps* contained in the Tables of Plate E, in the exact Order they are treated of in this Work, fhewing the different Ways in which the faid Steps are performed whether forwards, backwards, fideways, or round, &c. in which you will fee

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the Steps treated of in *Words* written down in *Characters* and *Figures* , which will not only convey a stronger Idea of the Steps, but also be very entertaining to the curious Reader.

The Steps treated of in BOOK I.

Table I. The *HALF COUPEE*.

Fig. 1. *Forwards with either Foot.*

Fig. 2. *Backwards with either Foot.*

Fig. 3. *Sideways to the right, and sideways to the left.*

Table II. The *COUPEE*.

Fig. 1. *The Coupee forwards with either Foot.*

Fig. 2. *The same backwards with either Foot in two Movements, or plain, as Fig. 1.*

Fig. 3. *Sideways before in two Movements with either Foot, or plain, as Fig. 4.*

Fig. 4. *Sideways behind with either Foot.*

Table III. The *BOUREE*.

Fig. 1. *Forwards with either Foot.*

Fig. 2. *Backwards with either Foot.*

Fig. 3. *Sideways before with either Foot.*

Fig. 4. *Sideways behind with either Foot.*

Fig. 5. *Sideways before and behind with either Foot.*

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Fig. 6. *Sideways behind and before with either Foot.*

Fig. 7. *Twice behind and the third Step forwards with either Foot.*

Fig. 8. *Bouree and Bound with either Foot forwards.*

Table IV. The MARCH and POINT and MARCH.

Fig. 1. *Forwards with either Foot.*

Fig. 2. *Point sideways with either Foot.*

Fig. 3. *Forwards with either Foot.*

Table V. The BOUND.

Fig. 1. *Forwards with either Foot.*

Fig. 2. *Backwards with either Foot.*

Fig. 3. *Sideways before with either Foot.*

Fig. 4. *Sideways behind with either Foot.*

Fig. 5. *Twice to a Measure.*

Fig. 6. *Thrice to a Measure.*

Table VI. The CLOSE.

Fig. 1. *With either Foot into the first Position forwards.*

Fig. 2. *With either Foot backwards into the first Position.*

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Fig. 3. *Forwards with either Foot into the third Pofition inclos'd before.*

Fig. 4. *The fame backwards with either Foot inclofed behind, and a Walk forwards to a Meafure.*

Table VII. The LEAP or JUMP.

Fig. 1. *Forwards.*

Fig. 2. *Backwards.*

Fig. 3. *Sideways to the right Hand.*

Fig. 4. *Sideways to the left Hand.*

Fig. 5. *The upright Spring.*

Fig. 6. *Round in an upright Spring.*

Fig. 7. *Two Springs and a plain ftraight Step forwards to a Meafure.*

Fig. 8. *Three Springs to a Meafure forwards.* Fig.

Fig . 9. *The upright Spring and plain Step forwards to a Meafure .*

Fig . 10. *Two Springs to a Meafure forwards .*

Table VIII. The RIGADOON STEP of one Spring open in the fame Place .

Fig . 1. *Upon the fame Place with either Foot in the firft Pofition .*

Fig . 2. *Upon the fame Place with either Foot inclofing into the third Pofition forwards .*

Fig . 3. *The fame inclofing into the third Pofition backwards .*

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Fig . 4. *Upon the fame Place inclofing into the third Pofition, firft before and then behind, upright Spring, and Change of the hind Feet firft with either Foot .*

Fig 5 . *The fame with either Foot, firft behind and then before, upright Spring into the firft Pofition, and plain Step forwards to a Meafure .*

Fig . 6. *The fame in the firft Pofition .*

Table IX. The *RIGADOON STEP* of two Springs .

Fig . 1. *Forwards with either Foot .*

Fig . 2. *Backwards with either Foot .*

Fig . 3. *Sideways croffing before with either Foot .*

Fig . 4. *Sideways croffing behind with either Foot .*

Table X. The *GALLIARD* and *FALLING STEP* .

Fig . 1. *Forwards with either Foot .*

Fig . 2. *Backwards with either Foot .*

Fig . 3. *Sideways to the Prefence with either Foot .*

Fig . 4. *Sideways with either Foot in a quarter Turn facing the Sides of the Room .*

Fig . 5. *Sideways with either Foot in a half Turn to the Bottom of the Room .*

An Explanation of the *Characters* or *Steps* contain'd in the Tables of the Plate marked I. as firft *Slipping* before , and then *flipping* behind, &c .

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Table XI. The *SLIP BEFORE, SLIP BEHIND, and HALF COUPEE* .

Fig . 1. *Sideways with either Foot before and behind to the Prefence* .

Fig . 2. *The fame with a Bound behind and before with either Foot* .

Fig . 3. *Sideways with either Foot before and behind in a quarter Turn to each other* .

Fig . 4. *The fame behind and before in a half Turn to the Bottom* .

Fig . 5. *Sideways with either Foot twice flipping behind* .

Fig . 6. *The fame flipping twice before* .

Table XII. The *HOP or CONTRETEMP* .

Fig . 1. *Forwards with either Foot from the third Pofition* .

Fig . 2. *The fame backwards with either Foot* .

Fig . 3. *With either Foot advancing to the Sides of the Room in a quarter Turn* .

Fig . 4. *The fame with either Foot to the Bottom in a half Turn* .

Fig . 5. *Sideways croffing before with either Foot to the Prefence* .

Fig . 6. *The fame with either Foot in a quarter Turn facing the Sides* .

Fig . 7. *The fame in a half Turn with either Foot to the Bottom* .

Fig . 8. *With either Foot ftepping fideways and a Draw behind* .

Fig . 9. *The fame in a quarter Turn to the Sides* . Fig . 10.

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Fig . 10. *Sideways croffing before with either Foot from the fourth Pofition .*

Fig . 11. *The fame with a Bound .*

Fig . 12. *From the fourth Pofition advancing up the Room with either Foot .*

Fig . 13. *The fame with a Bound .*

Fig . 14. *Backwards from the fourth Pofition with either Foot .*

Fig . 15. *The fame with a Bound .*

Table XIII. The *CHASSEE* or *DRIVING STEP* .

Fig . 1. *Of three with either Foot from the fourth Pofition to the Prefence .*

Fig . 2. *The fame fideways .*

Fig . 3. *Of four to the Prefence with either Foot from the fourth Pofition .*

Fig . 4. *The fame fideways croffing the third of the four Steps before .*

Fig . 5. *The fame in a quarter Turn to the Sides with either Foot .*

Fig . 6. *The fame in a quarter Turn more to the Bottom .*

Fig . 7. *The fame advancing, turning to each other upon the Half Coupee, or laft Step of the four .*

Table XIV. The *BEATEN COUPEE*, or *HOP* and *DRIVING STEP* of two Movements .

Fig . 1. *The Beaten Coupee forwards with either Foot .*

Fig . 2. *Driving Step of two Springs backwards with either Foot .*

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Fig . 3. *Beaten Hop forwards with either Foot .*

Fig . 4. *Driving Step of two Springs with either Foot fideways .*

Fig . 5. *The fame of three Springs .*

Fig . 6. *The fame of two Springs and a Clofe or Foin .*

Fig . 7. *The fame of one Spring and a Clofe .*

Table XV. *The CHASSEE or DRIVING STEP of three Springs upon the fame Place .*

Fig . 1. *Of three Springs to the Prefence with either Foot .*

Fig . 2. *The fame to the Sides of the Room .*

Fig . 3. *The fame of two Springs to the Prefence .*

Table XVI. Fig. 1. *The FLYING CHASSEE or DRIVING STEP retiring backwards, CLOSE and COUPEE to a Meafure with either Foot, and HALF COUPEE .*

Table XVII. Fig . 1. *The HOP of two Movements with either Foot from the fifth Pofition upon the fame Place .*

Table XVIII. Fig . 1. *The PASSACAILLE STEP with either Foot to the Prefence .*

Table XIX. Fig . 1. *The HOP and two CHASSEES or DRIVES round upon the fame Place with either Foot .*

Table XX. Fig . 1. *The FALL and SPRING with both Feet at the fame Time, &c. with either Foot .*

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Table XXI. Fig . 1. The *CLOSE* beating before and falling behind, upright *SPRING*, and *COUPEE* &c. with either Foot .

Table XXII. Fig . 1. The *fame* beating before and falling behind in a whole Turn, &c. with either Foot.

Table XXIII. Fig . 1. The *BALONNE* with either Foot .

Table XXIV. The *TURN* upon a whole Pofition, a quarter, half, three quarter, &c .

Fig . 1. A quarter Turn with either Foot to the Sides of the Room .

Fig . 2. A half Turn to the Bottom with either Foot .

Fig . 3. A three quarter Turn to the Sides with either Foot .

Fig . 4. The *fame* with either Foot and a whole Turn . 3 Table

Table XXV. The *PIROUETTE* croffing behind.

Fig. 1. A quarter Turn with either Foot to the Sides.

Fig. 2. A half Turn to the lower End with either Foot.

Fig. 3. A three quarter Turn with either Foot to the Sides.

Fig. 4. The *fame* with either Foot quite round.

The *PIROUETTE* croffing before.

Fig. 1. A quarter Turn with either Foot to the Sides.

Fig. 2. A half Turn with either Foot to the Bottom.

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Fig. 3. *A Three quarter Turn with either Foot to the Sides.*

Fig. 4. *The fame with either Foot quite round.*

Table XXVI. *The PIROUETTE introduced by a COUPEE.*

Fig. 1. *The Coupee with either Foot*

Fig. 2. *The Pirouette with either Foot.*

Table XXVII. *The BOUREE before and behind, and behind and before, advancing in a whole Turn.*

Fig. 1. *Before and behind with either Foot in a half Turn.*

Fig. 2. *Behind and before with either Foot in a half Turn more to the Prefence.*

Table XXVIII. *The fame before and behind, and the COUPEE introducing a HOP or CHASSEE.*

Fig. 1. *Before and behind in a half Turn with either Foot.*

Fig. 2. *The Coupee in a quarter Turn to the Sides with either Foot.*

Fig. 3. *The fame before and behind in a half Turn with either Foot.*

Fig. 4. *The Half Coupee opening the difengaged Foot in the Air fetting down inclos'd behind the Foot on which the Weight is, with either Foot.*

An Explanation of the *Characters* or *Steps* contained in Plate O, in the regular Order treated on in BOOK II.

Table II. Fig. 1. *The MINUET STEP of two Movements or ONE and a FLEURET.*

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Fig. 2. *The fame open off fideways to the right Hand.*

Fig. 3. *The fame croffing behind to the left fideways.*

Fig. 4. *The fame of three Movements croffing behind to the left.*

Fig. 5. *The fame of three Movements before and behind to the left.*

Table III. *Steps by Way of GRACE.*

Fig. 1. *The Hop or Contretemp in the Minuet forwards.*

Fig. 2. *The fame backwards.*

Fig. 3. *The Double Bouree upon the fame Place, the firft, Fig. 1. the fecond, Fig. 2. forwards.*

Fig. 4. *The Double Bouree forwards the firft Fig. 1. and the fecond Fig. 2.*

Fig. 5. *The Balance, the firft Fig. 1. and the fecond Fig. 2.*

Fig. 6. *The two Marches, the firft Fig. 1. and the fecond Fig. 2.*

Fig. 7. *The Slip behind and Step forwards to either Hand.*

The Slip behind to the right, Fig. 1.

The Step forwards, Fig. 2. Slip behind to the left, Fig. 3.

The Step forwards, Fig. 4.

Fig. 8. The fame in two Meafures.

Plate U. contains the whole Form of the *Minuet* in the exact Order treated on in BOOK II.
THE

THE ART of DANCING EXPLAIN'D. BOOK THE FIRST.

CHAP I. Of *STANDING* .

Be fore I proceed to treat on *Motion* , I apprehend it to be neceffary to confider that Grace and Air fo highly requifite in our Pofition,when we *ftand* in Company; for, having formed a true Notion of this, there remains nothing farther to be obferved, when we enter upon the Stage of Life, either in Walking or Dancing, than to preferve the fame.

And, for the better underftanding of this important Point, let us imagine ourfelves, as fo many living Pictures drawn by the moft excellent Mafters, exquisitely defigned to afford the utmoft Pleafure to the Beholders: And, indeed, we ought to fet our A 2 Bodies 4 in fuch a Difpofition, when we ftand in Converfation, that, were our Actions or Poftures delineated, they might bear the ftricteft Examination of the moft critical Judges.

Let us, therefore, to draw nearer to the Subject in hand, inquire into the Nature of thofe Pofitions that muft be obferved, in order to attain this fine and becoming Prefence: And that our Readers may be furnifhed with proper Directions to arrive at the fame, tho' perhaps, our Rules may not be fo perfect as could have been wifhed, we flatter ourfelves they will be of no fmall Ufe and Advantage; wherefore, without farther Apology, I fhall enter upon the Defcription of *Pofition* in general.

Pofition , then, is the different Placing or Setting our Feet on the Floor, whether in Converfation or Dancing; and thofe for Converfation, or when we *ftand* in Company, are when the Weight refts as much on one Foot as the other, the Feet being confiderably feperated or open, the Knees freight, the Hands placed by the Side in a genteel Fall or natural Bend of the Wrifts, and being in an agreeable Fafhion or Shape about the Joint or Bend of the Hip, with the Head gracefully turning to the Right or Left, which compleats

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a most Heroic Pofture; and, tho' it may be improper, in the Prefence of Superiors, among Familiars, it is a bold and graceful Attitude, called the Second Pofition† : Or, when the Heel of the right or left Foot is inclofed or placed, without Weight, before the Angle of that Foot by which the Poife is fupported, the Hands being put between the Folds or Flaps of the Coat, or Waifte-coat, if the Coat is unbuttoned, with a natural and eafy Fall of the Arms from the Shoulders, this produces a very modeft and agreeable Pofture, named the Third Pofition inclofed# : Or, if the inclofed Foot be moved open from the other, fideways, to the Right or Left, about the Diftance of half a Foot, or as far as, in fetting it down to the Floor, the Weight of the Body refting on the contrary Foot is not difordered by it, with the Toes handfomely turning out, the Hat under one Arm, and the other

See Plate III.

See the Feet in Plate IV.

5 other in fome agreeable Action, the Head alfo turning a little from the Foot on which the Poife refts, this we ftile the Fourth Pofition open, and it may be very juftly efteemed a most genteel and becoming Pofture* .

See Plate VIII.

The Pofitions, from which *Dancing* dates its Original, confift of five Principles: As, firft, when the Toes turning outwards, the two Heels are equally placed together(a) . Secondly, when both Heels are confiderably feparated or open(b) . Thirdly, when the Poife refts upon one Foot, the other being inclofed or placed before the Angle of that Foot by which the Weight is fupported(c) . Fourthly, when the inclofed Foot is advanced upon a right Line, about the Length of a Step in Walking(d) . And, Fifthly, when the Heel of the advanced Foot is fo croffed and placed before the Toe of that Foot on which the Body refts, as that the Turning may be made, and yet one Foot not, in the leaft, interrupt the other(e) . Having briefly defcribed the most agreeable Poftures of *Standing* in Converfation, and laid down

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the Rudiments of the whole Art of Dancing, I fhall now proceed to treat on *Motion*, the Refult of Pofition, and firft begin with *Walking* .

See Plate II.

See Plate III.

See Plate IV.

See Plate IX.

See Plate XI.

CHAP. II. *Of WALKING* .

Walking confifts of Motion and a Change of Place, by transferring the Weight or Poife of the Body from one Foot to the other, by ftepping or advancing the difengaged Foot (whichfoever it be) from the firft Pofition† to the fourth advanced# , and fo alternately, concluding as at firft† , but always on the contrary Foot. In order to *walk* gracefully, it is to be obferved, that, during the Step or Motion made by the difengaged Foot, as above# , the

B 2 whole

See Plate I.

See Plate IX.

6 whole Weight of the Body muft reft on the fame Foot as at commencing it† , until the ftepping Foot is advanced its due Length of Step# ; and, on its receiving the Poife or Weight on the Ball or full Part of the Heel, upon fetting it to the Ground or Floor, the now difengaged Foot, which at firft fupported the Weight, becoming by this means releafed, attends the Poife in a gentle and eafy Motion, until it arrive in its former Pofition† ; but on the contrary Foot for the Step next enfuing, which is made in like Manner, and fo on; for if, inftead of the Body's waiting or attending the Motion of the ftepping Foot, as above

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described# , it should either go before or along with it, the Grace that ought to accompany our Steps, in *Walking* , is lost, because the Foot must constantly go before the Body# , to receive it, otherwise it will always represent the Body in a falling Posture.

And it is farther to be noted, that, in *Walking* with a good Grace, Time and Harmony must be observed, as well as in *Dancing* : For Example, the setting down or receiving the Poise, at the End of the Step, is upon *One* ; the taking up the disengaged Foot, by a gentle and easy raising the Heel and pointing the Toe, in one entire Motion, which is the Manner of taking up the Foot to step, is upon *Three* † ; and *Two* is in the coming up of the disengaged Foot, after the Step has been made† , which may be continued faster or slower, but must always be in one certain Time, counting *One*, *Two* , and *Three* , as in Music. And, by this Method, the Body with a good Grace setting or standing, 'till two Thirds of the Three we count, must necessarily add great Beauty to our *Walking* , which is the Case under Consideration; for the Step is made upon *One* # , the Preparation or Taking up the Foot, to make the Step, *Three* † , and *Two* is in the coming up of the released Foot, to continue our *Walking* .

See Plate I.

See Plate IX.

And, as to the Motion of the Arms in *Walking* , they will naturally have their due Course or Swing, in a continual Contrast or Opposition to the Feet; for, when the right Foot steps forwards, 7 forwards, (f) the left Arm advances, in Contradiction, as the right Arm does, when the left Foot steps forwards (g) , and so alternately; and the like in *Walking* backwards, in Relation to the Contrast, but not with Respect to the Arms, because, in *Walking* backwards, the Contradiction is between the same Arm and Foot; for, when the right Foot steps back (h) , the right Arm advances in Opposition, as, when the left Foot steps backwards (i) , the left Arm advances, as aforesaid, and so on, if continued. Having, I hope, offered what will

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prove fatisfactory, on this Head, I fhall next inquire into the different Sorts of Bows and Courtefies in Converfation.

See the fecond Figure or Woman's Side in Plate IX.

See the firft Figure in Plate IX.

See the firft Figure in Plate IX.

See alfo the fecond Figure in Plate IX.

CHAP. III. Of *BOWING*, or the different Sorts of *HONOURS* .

Bows or *Courtefies* are the outward Marks of Refpect we pay to others, which, in one Sex, are fhewed by bowing the Body, but, in the other, by bending the Knees; and, if made in a regular Manner, they are, indeed, very grand, noble, and highly ornamental. They accompany our Converfation, as well in *Standing* as *Walking* ; in the former, on breaking off a Converfation, as in taking Leave, or by way of Acknowledgment for fome Favour or obliging thing fpoken in our Praife; and in the latter, when we enter a Room, or meet a Perfon paffing either on the Right or Left. Thefe are the two different Claffes or Sorts of *Bows* and *Courtefies* , which are, as it were, founded on the two preceding Chapters of *Standing* and *Walking* ; and, to begin with leaving a Room, which relates to the firft of the faid Orders, I fhall obferve, ferve, & that Taking Leave in Converfation confifts in ftepping afide, bowing, and leaving the difengaged Foot pointed, fideways, in one intire Motion to the firft Divifion of the Bow or counting of *One* † , during which it remains the Refpect or counting of *Two* † ; and, in the graceful Raifing of the Body upon *Three* , it is drawn pointed, with the Knees freight 'till it croffes behind the Foot on which the Poife refts, and ftands erect on the Foot that it croffes behind# , to be repeated as often as Occafion requires; and it is to be noted, that the Refpect, if repeated, is always made to the fame Hand; if the Leave be taken to the Right, the Stepping afide is always with the right Foot§ , as it is always to the Left, if taken the contrary Way(k) .

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See the 2d and 4th Plates in the 2d Book.

See the 3d Plate in Book the 2d.

See the 2d Plate in Book the 2d.

In Converfation with a Gentleman or Lady ftanding, the very fame *Bow* is made, as in leaving a Room, the receiving the Poife on the Foot drawn behind excepted# ; but, inftead thereof, it remains, on Conclufion of the Bow, in the Third Pofition, upon the Point, without Weight, behind the foremof Foot which here fupports the Poife, in readinefs to repeat the Refpect, if neceffary(l) , becaufe, in this Bow of Repetition, it always fteps firft to one Hand† , and then to the other† , in order to preferve the fame Ground; otherwife, if made as leaving a Room(m) , it would have the contrary Effect and caufe the Perfons to retire, inftead of refting in the fame Place; and it is a very genteel and becoming Bow, if the Stepping afide, Bow, and Point of the difengaged Foot, be made, at once† , and a Pauze or Counting of *Two* is obferved between the Stepping afide and Bowing† , and the graceful Rifting up again from thence, in drawing of the pointed Foot up, at the fame Time, into the abovementioned Pofition* , be alfo in one intire Motion. As to the Reverence or Courtefy of a Lady, on the prefent Occafion, with Regard to the Feet, it is much the fame, but not fo, in Relation to the Body; becaufe, as I have already faid, the Refpect the former fhews

See Plate 4 in Book the 2d.

See the Feet in Plate 5.

See Plate 3, Book the 2d.

See the Feet in Plate 5.

9 fhews to any is by bending the Body, but the Courtefy or Refpect, which a Lady pays to thofe of either Sex, is by a graceful Bending of the Knees† , accompanied with a becoming and fuitable Difpofition of the different Parts of the Body: As, having the Hands before

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them, in some agreeable Posture supporting, as it were, the flanking or falling Shoulders, which, at the same Time, lengthen and more gracefully expose a fine Neck, as well as a beautiful Face composed of so many delicate and charming Features, with which they are usually adorned by the Bounty of Nature; and, tho' it may be, in some Measure, presumptuous to attempt any Addition to the natural Charms of the Fair Sex, I flatter myself they will forgive me, if I acquaint them, that a modest Look or Direction of the Eye, an agreeable Smile or a lively and pleasant Aspect, with a Chin neither poked out nor curbed in, but the whole Countenance erect and graceful, will add a Lustre to the whole, where any of these are wanting, whether in one Sex or the other; and, together with the easy Situation or Posture of the whole Head, Neck, and Arms, with the handsome Turn of the Feet, they complete the entire Fashion or agreeable Disposition of a fine accomplished Lady, as well in Conversation in general, as the *Courtesy* † , or *Walking* , from its being thus disposed, from Top to Toe, is only to preserve the graceful Position of the Body, as above described.

See Plates 2d and 4th in Book the 2d.

It only now remains to inquire, whether a Lady steps aside and makes her Honour, in the Manner we have shewn a Gentleman leaves a Room, after stepping aside§ , by drawing the disengaged or pointed Foot† into the first Position, equal to the Foot, which stepped aside# , instead of drawing it crossing behind, as aforesaid(n) ; or that Courtesying, without stepping aside at all# , as some do, is only to let the Weight or graceful Fashion of the Body, as just described, fall, or rather feat itself, as on a B Chair

See Plate the 2d in Book the 2d.

See Plate the 2d.

See the 4th and 11th Plates.

10 Chair or Stool, without Disorder, upon that Foot which is drawn or crossed behind(n) , as in leaving Company, or on both Legs equally alike# , if the pointed Foot be drawn

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into the firft Pofition# ; and the like, if made on both Legs, without moving from the fame Place# , only with this Difference, in Relation to the Weight's coming upon the pointed Foot† or that which is croffed behind(n) , after touching the Heel of the Foot on which the Poife refts* , in like Manner as when the Gentleman takes Leave† , and retires back, as it were a Seat for the Weight to reft upon(n) , whilft the *Courtefy* or Lady's Refpect is paid, upon the Beginning or firft Divifion; whereas, in a Bow for the Man, it does not receive the Weight, 'till the third Divifion† , refting the Counting of *Two* for the Refpect, as we have obferved, in the contrary Sex; and, upon counting of *Three* or compleating the Courtefy, it rifes in the fame flow, graceful, and deliberate Manner, 'till it ftands upright on the croffing behind Foot** , as at firft it feated itfelf thereon, in the Courtefy or Bending of the Kneest† , compleating the Refpect or Courtefy, on a Lady's leaving a Room, in the difengaged or foremoft Foot's being at Liberty to renew the Refpect, as Occafion requires** .

See the 4th and 11th Plates.

See Plate the 2d.

See Plates the 2d and 4th in Book the 2d.

See the Feet in Plate 5.

See Plate the 3d in Book the 2d.

As to which Foot the Stepping afide begins with, in Relation to taking of Leave, it is altogether the fame, as was defcribed for the other Sex; but, as this Courtefy or Refpect has the like Effect, as I obferved, in treating of the *Bow* in Converfation with another; viz. Retiring from each other, it is to be evaded in rifing, by transferring the Poife from the hindmoft Foot to the foremoft, which, being then at Liberty, is ready to repeat the Complaisance on the contrary Side, and fo to preferve the fame Ground. And the like may be faid, in Relation to concluding the Courtefy on the ftepping afide Foot, when 11 when the pointed Foot is drawn into the firft Pofition* ; or the like, without ftepping at all,

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by fwaying or waving the principal Part of the Body, as Occafion offers, either upon the right(o) or left Foot(p) , as will be moft to Advantage, in the graceful bending or finking down upon the Knees# ; which Wave or Sway of the Body not a little contributes to the Beauty of the Courtefy, as does alfo the handfome Pofition of the Waifte, neither too much forwards nor backwards, the whole Poife of the Body being beautiful and upright, as before defcribed, directly perpendicular or right down over the Heel or Heels, on which the Poife refts(q) ; and this, I think, concludes all that is neceffary to be faid, concerning the *Reverence* or *Courtefy* made by Perfons of either Sex, according to the firft Clafs, relating to *Pofition* or *Standing* , at leaving a Room, or in Converfation with others.

See Plate the 2d.

See the 2d Figure or Woman's Side in Plate 1.

See the 1ft Figure in Plate 1.

See the 2d and 4th Plates in the 2d Book.

See Plate 2d in the 2d Book.

I now proceed to the Second Sort of Honours , viz. thofe which are introduced by *Motion* , as in *Walking* , &c. and I fhall, firft, finifh what concerns the Ladies, before I return to the Gentlemen, who are to obferve, that, at the End of the laft Step, after their Entrance into a Room, before they pay their Refpect or *Honour* , they are to make a graceful *Paufe* or *Stand* upon the Foot that made the laft Step, which, as has been already faid, in *Walking* , is compleated upon counting of *One* ; fo that the whole Perfon refts the counting of *Two* , in the coming up of the difengaged Foot into the firft *Pofition* , equal to the Foot which made the laft Step preparatory for the *Courtefy* (r) ; and *Three* is the Reft it makes, when thus joined in the graceful Difpofition of the whole Fafhion, or upon taking it up, if afterwards ftepping afide(s) , and thus erect from Head to Foot, it is duly prepared to make

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the Courtefy in that fmooth Manner of bending the Knees we have defcribed, directing the Eye, as Occafion B2 fion

See the 1ft and 2d Plates.

See Plate 1.

12 requires; or the like, if the *Courtefy* be made in ftepping afide, as in taking Leave† , for there is no other Difference between the *Honour* or Refpect, on leaving Company and coming up to them, than that, as I have obferved, the former proceeds from *Pofition* or *Standing* # , and the latter is introduced by *Motion* or *Walking* § ; but, having fhewn, what that *Preparation* is, there is no Occafion for any farther Enlargement.

See Plates 2d and 4th in Book the 2d.

See the 4th, 5th and 8th Plates.

See Plate 1.

If a Lady makes an *Honour Paffing* , either on the Right or Left, or in meeting any One, in *Converfation* , *Walking* , or the like, at the End of the Step preceding the Complaisance or Refpect, ſhe turns about half way towards the Perfon, upon Conclufion of the faid preparatory Step or Counting of *One* ; and, upon Counting of *Two* , ſhe lets the difengaged or coming up Foot touch the Heel of that Foot which ftepped, crofsways, before the faid coming up Foot‡ , which now attends the Poife, in order to make the *Honour* ; and, upon *Three* , ſhe fets it down, fomewhat obliquely or flanting off from the Perfon to whom the Refpect is paid, without Weight** , and thus becomes duly prepared to make the *Courtefy* * ; I mean, when the Head is beautifully turned to the Right or Left, according to the Side on which the Refpect is made, in a graceful Contraſt of the whole Faſhion; and, being fo difpoſed, ſhe makes the *Honour* by a fmooth and eafy Bending of the Knees. The whole Poife of the Body, during the Counting of *One* or Bending, as aforeſaid, reſts the Counting of *Two* * , or, as we have already ſaid, the Refpect in a fine Contraſt; and, upon the *third*

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Divifion or compleating the *Courtefy* , it rifes gracefully from the Foot on which it refted, all the while, in this becoming Twift, paffing on, 'till it ftands erect upon the Foot which was placed or advanced for that Purpofe** , by transferring the Poife from the Foot that made the preparatory Step for this Refpect, which, being now at Liberty,

See the Feet in Plate 5.

See the Feet in Plate 10.

See Plates 2d and 4th in Book the 2d.

13 Liberty, is ready to repeat the fame, as often as Occafion requires§ ; and from hence it becomes a Kind of *Walking Courtefy* , changing the Poife from one Foot to the other. And it is to be noted, that it muft always be the Foot next the Perfon, which makes the laft Step in *Walking* , before the Refpect: For Infance, if the Perfon be on the Right, the right Foot makes the Step; and the left, if the *Honour* be paid to the other Side, turning, as before defcribed, towards the Perfon or Foot which made the Step in Preparation for the *Courtefy* , and directing the Eye, fide ways, upon the Perfon to whom the Refpect is paid, inftead of right forwards, as when entering a Room, or meeting One, which is the only Difference. And it is to be farther obferved, that, tho' this Complaisance may be repeated, once or more, after paffing a Perfon, it muft never be made, before we come parallel to the Perfon to whom we pay this Refpect; and if Occafion requires its being transferred to the other Side, which often falls out, as when Company are feated or ftanding, on both Sides. of a Room or Gallery, &c. we continue *walking* on, till we arrive at the next Occafion of paying this Refpect, as when Company are fcattered, at fome Diftance, and then make the Pauze or Stand, at the End of the Step next the Perfon or Perfons, by turning, &c. as before; or if the Change or Transferring may be fooneft performed, as when Company are thick on both Sides, it muft be divided by two Steps made between the preceding *Courtefies* , the fecond Step preparing to pay the Refpect, as I have already fhewn, which will be the left Foot, the foregoing *Honour* being fuppofed to the Right; and the right Foot, if the Complaisance be firft paid to the Left. And, in thefe *Paffing Honours* , it muft be

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noted, that no Regard is to be observed, with Respect to the Quality of the Person, but only Conveniency, in Relation to the Right or Left, as the Company first present themselves, as we pass along; nor, indeed, can it well be otherwise, because

See Plate 1.

14 because they are all to receive it, in their Turns. As what has been said is all that I apprehend to be material, relating to the *Ladies*, I flatter myself, that they will not be wanting in putting these Rules into Practice, since I have been at so great Pains in composing them for their Service.

I shall now proceed to the Conclusion of what I have to offer to the *Gentlemen*, on this Head, which is much to the like Effect with what was observed to the *Ladies*; for, when a *Gentleman* enters a Room, the graceful Stand or Post he makes, as already described, in the *Courtesy* for a *Lady* on this Occasion, must be always made on the left Step before *Bowing*, which may be on the left Foot; whilst the right, in coming up, as aforesaid, in its Attendance on the Poise, instead of ending in the first Position†, as in *Walking*, is placed considerably more open, sideways, without Weight, the Heel being somewhat raised, the Ball or Instep pointed or pressing lightly on the Floor, the Knee straight, and the whole Weight of the Body, in a Gentleman-like Manner, resting on the left Foot#, bows, as Occasion requires, by bending the Body and scraping the open Foot, at the same Time, in one entire *Motion* forwards; upon the Counting of *One* **, remains the respect or Counting of Two, in this respectful posture, with the Knee on which the Body rests bent, to prevent its being awry, which otherwise would be the Consequence, and the Arms naturally hanging under the Shoulders; and, upon Three, it rises from this humble Posture in one entire flow *Motion*, 'till it stands erect on the right or scraping Foot; and the left, at the same Time, being released from the Weight of the Body, falls into the first *Position*, as in *Walking* *, to repeat it, if it be necessary.

See Plate 1.

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See the Feet in the 2d Figure or Woman's Side of Plate 6.

See the Feet of the 2d Figure in Plate 9.

See the 2d Figure in Plate 1.

The *Bow Paffing* differs, in no Respect, from that advancing or coming into a Room, except in the Situation of the Perfon: For Instance, in entering a Room, the Perfon is before us, but only upon 15 upon one Side, on the prefent Occafion. From hence it appears, that, after the Step preceding the Bow and Pauze, placing the contrary Foot or Preparative, is made†, the Respect is paid in the very fame Method, as forwards, only that the Body is turned in a beautiful and agreeable Twift or Contraft, fideways, looking upon the Perfon to whom we pay the Respect; if the *Bow* be made upon the Right, the antecedent Step is made with the left Foot, and the right, during the Pauze, is placed for the Scrape in *Bowing* †; as, if it be made on the contrary Side, the right Foot makes the preparatory Step, and the left will be placed, as aforefaid, to pay the Respect* ; and, if repeated, it will always begin and end with the fame Foot, 'till changed by adding a fecond Step, which transfers the Bow to the other Side, as Occafion offers. This *Bow* is alfo made, in *walking* with a *Gentleman* or *Lady*, upon fome obliging Expreffion in Converfation, once or oftener, as Neceffity requires, with the right Foot fcraping, if the Perfon be on the Right, but the contrary Foot, if the Perfon be on the Left. It muft alfo be noted, that the Step made, before placing the Foot for the Bow is to be made with the contrary Foot to the Side the Perfon is on, to whom the Respect is paid, and the placed Foot is that next the Perfon; tho' it is the Reverse in the *Ladies*, becaufe the Step preparatory for this Respect is made with the Foot next the Perfon, and the contrary is the placed Foot.

See the Feet of the 2d Figure in Plate 6.

See the Feet of the 1ft Figure in Plate 6.

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It will not be improper, before I conclude with the *Gentlemen* , to take some farther Notice of a Difficulty that may arise, in the Application of the *Bow Paffing* ; I mean, the Changing or Transferring it from one Side to the other, because, in paffing through a Lane or Room full of Company, we cannot, as I have already observed to the *Ladies* , bow on both Sides, at once; and therefore the Rule is, to pay this Respect to those that first fall in our Way, and 16 and, if possible, conclude on that Side, and then, by walking two Steps or more, to make the like Compliments on the other; which will be, by bowing and scraping the left Foot§ , if the first Respect be paid to the Right, and the contrary Foot, if it be first paid to the Left* . And if it should fall out, as in St. *James's Park* , or other publick Places, where you may walk, perhaps, a considerable Way, before you find an Occasion for paying this Respect, you are to note, that these *Bows* , as we said, in Relation to the *Ladies Courtesies* , are never made, before you come equal to those you salute; and, if it be a Person of Nobility or extraordinary Fashion, an additional Bow, sideways, as when leaving a Room, may be added, with the contrary Foot to that which made the Scrape, turning full to the Person to whom you pay this uncommon Respect, in *paffing* ; nor must you forget, that, in entering a Room, or meeting any one, it is always to be added to the *Bow Forwards* , as being of singular Use, in paying Respect to the Company in general, as the former is to the Person we salute in particular, by a Cast of our Eye round the Company, omitting none, for an Omission may, many Times, be esteemed an Affront and ill Manners. It will be likewise expedient to observe, that some *Ladies* make the *Paffing Honour* the very same, as that I have described for the *Gentlemen* ; the only Difference is, that, after placing the Foot† , instead of *bowing* , in the Scrape of the Foot# , they *courtesy* to the Right** or Left†† , as Occasion requires, in the graceful Contract described for the other Sex's Bowing, concluding on the scraping Foot# ; which, if on the Right, will be the right Foot§§ , and left at Liberty to step and place the preparatory Foot; as, on the contrary Side, it will conclude on the left Foot= , and the right will then

See the Feet of the 1st Figure in Plate 6.

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See the Feet of the 2d Figure in Plate 6.

See Plate 6.

See the Feet in Plate 9.

See the Feet of the 2d Figure in Plate 6.

See the Feet of the 1ft Figure in the fame Plate.

See the 2d Figure in Plate 9, and 2d of Plate 1.

See the 1ft Figure in Plate 9, and 1ft of Plate 1.

17 then be in Readinefs to make the Step, and place the Foot, in order to its being repeated, according to the various Occafions before mentioned. Some alfo ufe this Method of *Courtefying* , when they enter a Room, or meet, a Perfon, which is, in all Refpects, agreeable to the *Gentleman's Bow* , as above defcribed, except in the Scrape or Sliding of the prepared Foot forwards† , viz . to bend both Knees, at the fame Time, and to let the Poife fall gracefully upon the hind Foot, during the firft and fecond Divifions; and afterwards the Body rifes beautifully, as aforefaid, 'till it ftands on the advanced Foot† , by transferring the Weight from the hind Foot, which, being releafed, is ready to *walk* (t) , and place the contrary Foot, in order to repeat it, in like Manner, if neceffary: Or, if the *Courtesy* ufed, at leaving a Room, be added* , it will then, in all Refpects, be anfwerable to the *Gentleman's Bow* , at coming into a Room. But in Fine, let the *Bow* or *Courtesy* , notwithstanding all the various Methods, and the feveral Occafions, here defcribed, be made in which of thofe Forms we pleafe, they cannot fail of being performed to Advantage, but muft neceffarily produce a good Effect, provided they be made in the Manner already fhewn, upon Counting of *One* * , the Pauze or Reft *Two* * , and the Rifing upon *Three* (u) . Having, therefore, in this Difcourfe upon *Honours* in general, endeavoured to take Notice of every Particular, that might prove ufeful or inftructive, fo as to omit nothing material, I

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flatter myself, that, if it be not, in all Respects, accomplished, according to my Intentions, the Difficulty of the Subject will plead my Excuse; and, as I have, in the preceding Chapters, regularly gone through what I apprehended necessary, upon *Standing*, *Walking*, and *Honours* in general, under the laft of which Heads, as the Reader will easily perceive, it was scarce possible to avoid some Repetitions, in my treating distinctly on *Bows* and *Courtesies*, I shall now proceed to the various *Steps of Dancing*. C. CHAP.

See the Feet in Plate 9.

See Plate 1.

See Plates the 2d and 4th in Book the 2d.

See Plate 3d in Book the 2d.

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CHAP. IV. *Of the DANCING-ROOM*.

Before I enter upon the various *Steps of Dancing*, it will be necessary to describe the Room in which the *Dancing* or *Steps* are to be performed; which indeed seems to claim our more immediate Notice, since it will greatly assist us, in forming clear and distinct Notions of the ensuing Work.

First then, you are to observe, that the Shape and Figure of *Rooms* differ exceedingly; for some are of a direct Square, others not square but oblong or longish, namely, when the two Sides are somewhat longer than the Top or Bottom, and various others that, in Reality, are of no Form at all; which renders *Dancing* extremely difficult and confused to those, who have not a just and true Idea of the Room, in its different Situations; because, if this be wanting, altho' they may perform very handsomely, at their own *Houses*, or in *School* with a Master, yet, in *Assemblies* or *Rooms Abroad*, they are as much disordered and at a Stand, as if in an *Uninhabited Island*. I therefore conclude, that the Crime, if it should

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by any be esteemed such, of dwelling somewhat longer than I intended on this Subject, will the more easily be pardoned by the *Ladies* and *Gentlemen*, when I acquaint them, that it intirely proceeded from the earnest Desire I have of rendering them Service, by endeavouring to remove the above mentioned Causes of Disorder and Confusion; which I cannot but persuade myself will meet with a favourable Reception, especially from the Hands of those who, by this Means, shall receive Improvement. Encou-

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Encouraged by such a pleasing Prospect, I proceed to inform the *Gentlemen* and *Ladies*, that, when they are about to dance in a *Room* of the first Sort, viz. a direct Square(a), the *dance* may be begun, at any of the four Sides or Parts of the Square or Room; but then they are to note, that the Side or Part, on which the *Dance* begins, is always called the *Bottom* or *Lower End* (b); the Side or Part which they face, the *Preference* or *Upper End* (c); and the two remaining Parts or Sides of the *Room* receive their Names, according to the Hand they are on: For Instance, the Side, to which the right Shoulder points, is called the *right Side* (d), and the other the *left* (e); from whence it is to be understood, that the Back is to the Lower End of the Room, and the Face to the Upper, so that, if, instead of Beginning, as afore said, you was to commence, either upon the right or left *Sides*, they would not be then Sides, as before, but the *Upper* and *Lower Ends* of the Room; that is to say, if upon the right Side(f) the left would be the *Preference* or *Upper End* (g), and if upon the left(h) the right(i), and consequently the Parts or Sides, which at first were the *Lower* (k) and *Upper Ends* (l), now are the Sides; but all this is subservient to, and depends upon the Company, who must always be seated at the *Preference* or *Upper End*.

See the Square or Room, marked 1, in the 1st Plate distinguished by the Letter A.

See the Letters A B in the said Square.

See the Letters C D.

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See the Letters E F.

See the Letters G H.

See the Letters A B in the Square mark'd 2.

See the Letters C D in the faid Square.

See the Letters A B in the Room or Square marked 3.

See the Letters C D in the faid Square.

See the Letters A B in the Square marked 1.

See the Letters C D in the fame Square.

As to the *longifh* or fecond Sort of *Rooms* , they differ from the *fquare* , in the Sides being longer than the Ends(m) ; and it of Courfe follows, that the *Dance* muft begin, at one of the faid Ends(n) , which is likewife decided by the Company; or, if the Door be hung near the End of one of the Sides, as ufually it is, C 2 the

See the Letters E F G H in the Rooms marked 4, 5, 6.

See the Letters A B in the Rooms marked 4, 5, 6.

20 the *Dance* commonly begins, at the End next the Door(o) . However that be, the *Dancers* muft have a particular Regard to the *Prefence* and *Bottom of the Room* , where they begun, otherwife it is no Wonder that thofe, who are of a timorous and bafhful Nature, with the Fears of being out together with the various Turnings and Windings of fome *Dances* , fhould be perplex'd and nonplufs'd; and this I have perceived to be the Cafe, when I have feen a *Minuet* begun at the *Bottom* of the Room, and ended at the *Upper End* ; which could not poffibly have happened, had they obferved the preceding Rules.

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See the following Mark † in the Rooms aforefaid.

I fhall, for the more fully Clearing of this Point, add an Obfervation or two more that may be of Service: Suppofing one Page or Leaf of the Book you now read, or any other, to be the Room or Floor in which the *Dances* or Practife of the *Steps* contain'd in the following Work are to be perform'd, lay it flat and open upon a Window or Table, at the Upper End of the Room; and if, when the Book is open, the two Pages make a Square, it will be agreeable to the *firft* Room, and the one half or fingle Page to the *longifh* or *fecond* ; but you are to take fpecial Notice, as to the Part or End of the Room intended for the *Prefence* , that the Title or Page of the Book be fo placed or laid upon the Table or Ground, as that, when you ftand at the Bottom facing the Upper Part of the Room, to perform the forefaid *Steps* or *Dances* , you can read the faid Book: Or, fuppofing the whole Floor to be the fame Book, and to contain the Matter written in the Page or half Page, the Book lying fix'd and immoveable upon the Table or Ground, let the Turn be made to the Right or Left, in a Quarter, Half, or Three-quarter Turn, and you cannot poffibly make the leaft Miftake; for tho' the Book, by which you are directed in Compliance therewith, turns along with you, yet any other you fhall lay upon the Ground will remain fix'd; fo that from what has been faid upon this 21 this Head, I think it plainly appears, that the Lower End of the Page or Leaf is the Bottom of the Room, and the Title above the Prefence or Upper End; the Beginning of the Lines, as you read thefe in *Dancing* , is the left Side, and the Breaking off of the Lines the right (p) , tho' the Sides of the Book are not fo term'd. The Reafon of this may be underftood, by placing a Perfon at the Upper End of the Room facing the Bottom, holding a printed Book or written Paper perpendicular in his Hands, fo as that you can read it; for you will find it the Reverfe to *Dancing* , in that the right Hand will hold the Part of the Paper from whence the Lines begin, and the left that where they break off. It is farther to be noted, that, fuppofing the *Dance* for *one* Perfon alone in the fquare Room or two Pages of the Book, as juft mentioned, the *Dancer* places him or herfelf in the Center, or upon the Joining of the two Pages, which, when open, is directly in the Middle (q) ; or, to practife any Step of this Book, the Cafe is the fame; but, if the *Dance* be of *two* , the *Lady* takes the

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right Side of the faid Center or Line(r) , and the *Gentleman* the left(s) , fo that the joining or prefenting of Hands, if neceffary, would fall upon the Line or Center upon which the fingle *Dancer* begun(q) ; in which it is to be noted, as on other Occafions, that the *Lady* takes the Right of the *Gentleman* .

See the 7th Example of the Book in the Plate of the Room.

See the Letter S in the faid 7th Example.

See the Letter W in the Example aforefaid.

See the Letter M in the before mentioned Example.

And as I have now faid what, I hope, will prove fufficient to remove all the Difficulties that may arife, in *Dancing* , on Account of the *Room* , or in Relation to the *Steps* I am about to explain, I fhall no longer detain thofe who are ambitious of attaining to Perfection in a Science, of which I have the Honour of being a Profeffor; but, having prepared and made them thoroughly acquainted with the *Room* , in which the *Steps* of *Dancing ing* 22 are to be perform'd, I fhall invite them into the fame; but, before I defcribe the various *Steps* of *Dancing* , I fhall, in a few Words, endeavour to prepare their Minds to form a clearer and more diftinct Idea of the following Defcriptions.

As the *Human Structure* is compofed of different Parts, viz . Head, Neck, Body, Arms, Legs, Feet, &c. fo likewife is *Dancing* of Pofitions, Steps, Sinking, Rifing, Springing, Capering, Falling, Sliding, Turning, Figures, Cadence or Time, &c. And as the *Head* confifts of Eyes, Ears, Nofe, Mouth, &c. the *Arms* , of the Shoulders, Elbows, Wrifts, Hands, Fingers, and Joints of the Fingers, the *Body* , as it were, remaining in the Center or Middle of the Human Frame, fupporting the faid *Arms* , as the *Legs* , which fupport them both, are compofed of the Hips, Knees, Ancles, Feet, Toes, and Joints† of the faid Toes, on the firft of which the Rifing upon the Inftep is always made; and as all thefe different Parts have their peculiar Excellencies, to adorn the Whole, fo the Eyes give

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Life to the Face, as well as direct the Steps; the Ears mark Time to the Tune; the Nose, as it were, points out the graceful Twists or Turns the Head makes, in Opposition to the other Parts of the Body, whilst the Mouth, at the same Time, adds those becoming Smiles, which, together with the Brightness and Lustre of the Eyes, complete a most agreeable and pleasing Countenance. The Neck too, in its graceful Compliance with the Turn of the Head; the Shoulders, in their natural Rising, Falling, or Hanging down(v) ; the Elbows, in their easy Bendings, according to the Occasion(w) ; the Wrists, in their pliable Correspondence with the Elbows and Shoulders, as the handsome Shaping or Bending of the Thumbs and Fingers produces beautiful Hands completing the Arms(x) ; which, in their respective Opposing the Head, in Conjunction with

See the Figure in Plate III.

See the different Parts, as above described, in the Ladies Figures contained in the 2d Book.

See the Figures in Plate 10.

See the Parts above mentioned in the Arms and Fingers contained in Plate 13.

23 with the Body, is a farther and large Addition to the Whole(y) ; the Legs, in the gracefully supporting the Frame of the Body, Head, Neck, and Arms(z) ; and the Hips or Joints, which unite the Legs and Body, agree with the various Movements or Bendings and Risings of the Knees or Insteps† , the Positions or handsome Turn of the Feet completing the Beauty of the Legs, on the neat Management of which the Perfection of *Dancing* so much depends* ; and these together, in Confederacy with the Head, oppose the Body and Arms, rendering the whole Body complete and capable of *Dancing* , in all its various Attitudes or Postures** .

See the Turn of the Head, Body, and Arms, of the Figures in Plate 6, or in the 4th, 5th, 7th, 9th, 11th, 12th, and 14th Plates.

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See the Figures contained in the 3d, 6th, and 8th Plates.

See the Figures in the 3d and 10th Plates.

See the Feet of the Figures in general.

See the Figures in the 4th, 6th, 9th, 11th, 12th, and 14th Plates.

Having, by the foregoing Simile or Comparifon, given an Account of the outward Form of the *Human Structure* , fo far as it relates to, or correponds with *Dancing* , or may, in any Refpect, conduce to the better Underftanding of the enfuing Subject, by running over the different Parts of the *Body* , from the Head to the Feet, which compofe the Pofitions, with a fhort Explanation of the faid Parts, fhewing how they agree in forming the moft pleafing Object, to grace the Art of Dancing †† , before I proceed to treat on its various *Steps* , I fhall, by the way, obferve, that the forefaid Particulars, from whence the whole Body or Art of Dancing is produced, namely, *Pofition, Sinking, Stepping, Rifing, Springing* , &c. are of the very fame Ufe, in *Dancing* , as the *Alphabet* , in the *Compofition of Words* ; for as Words vary and are produced, according to the different placing of the Letters; and different Subjects, Languages, &c. according to the different Compofition of Words; or, as in *Mufic* , by the different placing of the Notes, that compofe the Gamut upon the Scale or Spaces between the Lines, are produced different ferent

See the Figures in Plate 13, &c.

24 Sounds, which, as they afcend or defcend, compofe various Bars or Meafures, that may be compared to Words, and the various Bars and Meafures compofe the various Pieces of *Mufic* , in different Keys and Movements; fo the different *Steps* of *Dancing* are produced, according to the various Placings of the *Sinks, Rifings, Bounds* , &c. upon the *Step* , whether confifting of one, two, three or more Steps to the Meafure, and the different Steps produce Variety of *Dances* , according to the Compofer's Fancy, upon all Sorts of Movements in *Mufic* , whether *grave* or *brisk* .

We are, next, to shew, how these Actions or Motions of the *Body* , which, as we said above, compose the whole Art of Dancing , correspond with the Positions and various Motions and Steppings of the Feet, in composing the following Steps and Movements; and the Manner, in which they are made, will fully appear from the Description I am about to give of the said Steps, beginning with the Half Coupee , the Movement that first occurs in *Dancing*. CHAP.

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CHAP. V. Of the *COUPEE* of one Step, or *HALF COUPEE* .

It is, first of all, to be observed, that the *Half Coupee* , tho' a very agreeable Step in *Dancing* , as well as one of the most difficult to be performed well, by Reason of its Plainness, is originally nothing more than a single Step, made with either Foot, from one Place to another with the additional Ornament of a Movement or Bending or Raising of the Knees in Time to *Musick* ; and it is most amiable, when executed in that gentle and graceful Manner it ought to be, whether upon the Toe or Heel.

The *Half Coupee* may be perform'd various Ways, as by Sinking, Raising, and Stepping forwards; and the like backwards, sideways, to either Hand, or in turning a quarter or half Turn(a) , &c. It usually takes up a Time or Measure of the Tune, and, being continued, transfers the Weight, as in *Walking* , from one Foot to the other; and, in Distinction from the rest, the *Dancing-Masters* have named it a *Half Coupee* , tho' I think it may rather be called a *Coupee of one Step* , as the Title above specifies: But, as I shall have Occasion to give a farther Account of this Step, when, in treating of the *Bouree* or *Fleuret* , I carry on a Comparison between the Step and the *Half Coupee* , I shall, in the mean Time, proceed to the *Coupee* , the Movement that next occurs in *Dancing* . D CHAP.

See the Explanation and Table of this Step in the Plate mark'd E.

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CHAP. VI. Of the *COUPEE* .

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The *Coupee*, on the other Hand, is a compound Step; that is to say, it is formed of two Steps joined together, which, however, are to be accounted but as a single Step: The first Movement of which begins in a Sink and Rise. If the Tune, to which it is performed, be of triple Time (as a *Saraband*, for instance, which admits only of three Notes in a Bar) then the first Step takes up one of the three Notes, and the other two Notes are counted in the remaining Step. The Weight of the Body must always rest on the contrary Foot to that, on which you begin; so that, if you begin your *Coupee* with the right Foot, the Poise must be on the left † and continue so to be, 'till you have completed the first Step of the two, which, as I said, compose the *Coupee*. The first Part being finished, the right Foot immediately receives the Weight, * in the rising from the Sink which is made, at commencing the Step, and in the same Instant beats Time, as we call it, to the first of the three Notes contained in the Bar; supporting the Body #, whilst the left Foot, to complete this compound Step, slides with a flow and gentle Motion, filling up the remaining two Notes of the Bar or Measure **, and the whole Step is completed, at the Instant when the left Foot a second time receives the Weight ††. This Step, like the *Half Coupee*, admits of being variously performed formed,

See the 1st Figure or Man's Side of Plate I.

See the second Figure or Woman's Side in Plate 9.

See the 2d Figure or Woman's Side of Plate I.

See the 1st Figure or Man's Side in Plate 9.

See the 1st Figure of Plate 1.

27 as forwards, backwards, sideways, and circularly (b). It differs, indeed, from the *Half Coupee*, in the Continuance of performing it; for whereas the *Half Coupee*, as in *Walking*, transfers the Weight, every Time, from one Foot to the other, the *Coupee* does the very Reverse, in that it always begins with the same Foot: For, if you begin it with the left Foot,

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it will end with the right; and, if with the right, it concludes on the left (c) ; and fo mutually, as often as ever it is repeated, and until it is changed by fome other Step. It is called a *Coupee* , from its containing two Steps inftead of one, which is all that the *Half Coupee* employs.

See the Explanation and Table of the *Coupee* in the Plate mark'd with the Letter E.

See the Table and Explanation, as aforefaid, of the Plate of Tables mark'd E.

CHAP. VII. Of the *COUPEE with two Movements* .

The *Coupee with two Movements* is compofed, as the *Coupee* I have already explain'd, of two Steps; but it differs in this, that whereas the *Coupee* treated of before confifts only of one Movement, that is to fay, of one Sink and Rife, which is what we call *Movement* , and made to the firft Step; fo it confequently follows, that there muft be another Movement added to the fecond, tho' different from the firft; for in that the Sink is made, before the Foot moves; and the Rife, after the Foot has moved, that is to fay, when you have made a Step, as I have already obferved, as in *walking* either forwards, backwards, or fideways, &c. but, in this additional Movement, the Sink and Rife are together in the Midft of the Motion the D 2 Leg 28 Leg makes, in ftepping, as in the preceding; and fuppofing the Step is to a *Louvre* , or fuch like flow Air, it is performed in the Manner following, *viz* . to make the firft Step which is to fink, before the Foot moves† , and rife in moving, or immediately after it has moved# ; which faid Rifing and Receiving of the Weight upon the Foot, that made the firft Step† , marks Time to the firft Note of the three, which each Bar or Meafure contains. The fecond Note is taken up with the Sink of the fecond Movement; and the Rife from it takes up the third Note of the fame Meafure, and compleats the Step; fo that the firft Movement and Step are made to the firft Note of the three, and the fecond to the remaining two, and may be performed the different Ways aforefaid, as forwards, backwards, fideways before, or fideways behind, &c.(d) and, as to its Continuance in *Dancing* , it is the fame as the *Coupee of one Movement* , that is, always beginning with

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the fame Foot, whether right or left: It is named a *Coupee of two Movements* , from its having the Addition of a fecond added to the former; which fecond Movement is made fometimes fmoth upon the Floor, and fometimes by bounding off. CHAP.

See Plate 1.

See Plate 9.

See the Explanation and Table of this Step in be Plate mark'd E.

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CHAP. VIII. *Of the BOUREE-STEP or FLEURET .*

The *Bouree* is compofed of three plain freight Steps or Walks, except the firft, which begins in a Movement, and is to be performed in the fame Method, as the *Half Coupee* , or *Coupee with two Movements* , that is to fay, muft always fink, at the Beginning of the Step or Walk, and rife at, or gradually before the End of it; which is the Manner in which the firft Step is ufually taken, in the Performance of all Steps, except *Springs*, *Bounds*, *Hops* , or *Chaffees* , &c. wherefore, for the Future, I need not fay any more of the Method of beginning thefe Sorts of Steps, in *Dancing* , otherwife than to make a Movement, without mentioning how the Sink and Rife are to be made, fince they have been already explained.

A *Bouree* or *Fleuret* , as I have obferved, confifts only of three plain freight Steps; but a Movement is added to the firft of them, the Rife of which Movement, as has been faid, always ftrikes the Cadence or Time; and, if this Step is done to a Tune of three Notes in a Meafure, the firft Step anfwers to the firft Note, the fecond Step to the fame Note, and the third Step to the laft Note of the Meafure, concluding together.

You are alfo to note, that tho' in the *Bouree* there are three diftinct Walks or Steps, yet neverthelefs, thefe three Steps are to be efteem'd but as one Step, in Regard of its being a compofed Step; as will appear by the *Half Coupee* , which, tho' no more than a fingle

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Step, is, however, a Step, because it generally takes up a Measure, but more especially in Tunes of triple Time; and it is made by a smooth and easy Bending of the Knees, rising in a flow and gentle Motion from thence; which Rising, as I have said, is upon the first Note of the Measure, the Weight of 30 of the Body being supported by the Foot that made the Step, during the Counting of the second and third Notes of the Bar.

The graceful Posture of the *Dancer's* Standing adds not a little to the Beauty of this Step, who, 'till the Time be expired, is to wait or rest; by which it is evident, that the *Half Coupee*, tho' a single Step, is equal, in Value, to any compound Step whatsoever, whether of two, three, four, or more Steps in a Measure.

But to return, the *Bouree* -Step may be perform'd various Ways, as forwards, backwards, sideways, crossing before, the same behind, before and behind, behind and before, &c (e), the Explanation of which, I think, may not be improper, in this Place; and therefore I shall proceed to shew the Method of their Performance, one after the other, in the Order above set down, except the *Fleurets forwards and backwards*; which being so intelligible of themselves, and having Occasion hereafter to speak of this Step, by way of Grace to the *Minuet*, instead of saying any thing farther of them here, I shall begin with the *Bouree-Step crossing before, sideways*; which is to be perform'd, as follows, either with the right or left Foot: For Instance, provided you begin with the Latter, the Weight must be on the right (f); and the left Foot, which is at Liberty, commences by making a Movement and Step, to the right Side of the Room, crossing before the Foot on which the Body rests†, the Face being to the Upper Part of the Room, and it receives the Weight#. The second is the right Foot, which steps the same Way* ; and the third and last, which is with the left, crosses before, as at first†, only without a Movement#. The *Bouree crossing behind, sideways*, differs from the Former in this, that whereas that was before, this is behind; that is to say, the Weight being, as aforesaid (f), the

See the Explanation and Table of the Bouree in the Plate mark'd E.

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See the 2d Figure or Woman's Side of Plate I.

See the first Figure in Plate 4, and the 2d Figure or Woman's Side of Plate XI.

See the first Figure or Man's Side of Plate 5.

See the 2d Figure in Plate 6.

31 the left Foot, instead of making the Movement and first Step crossing before the right, it now is made crossing behind it; and the next Step, which is with the right Foot, moves the same Way, after which the third and last Step with the left Foot is drawn behind the right, and concludes. The *Bouree before and behind* is, when the first Movement and Step are made crossing before the Foot on which the Weight is, whether right or left, the second Step moving sideways, the same Way, and the third drawn behind it, facing upwards, as before. The *Bouree behind and before* is done in the like Manner, only the first Step is not crossed before but behind, the second stepping sideways, and the third drawn crossing before. The *Bouree*, which I call *twice behind*, is made as follows: Suppose, for Example, you make a Movement, stepping backwards with the right Foot (g), into the third Position inclosed behind the left on which the Weight is, and releasing it (h); upon which it makes the second Step of the *Bouree*, in a plain Step backwards, receiving the Weight inclosed in the third Position behind the right (i), which then performs the third Step of the *Bouree*, in a plain Step forwards†.

See the 1st Figure of the 1st Plate.

See the 1st Figure of the 4th Plate.

See the 2d Figure of the 4th Plate.

See the 2d Figure in Plate 9.

There are many other Ways of performing this Step, which would be too tedious to be mention'd here; and, as they are not to my prefent Purpofe, omitting them, I fhall only obferve, that this Step, continued feveral Meafures, changes the Foot, every Step, as has been taken Notice of in the *Half Coupee* ; but with this Difference, that whereas the *Half Coupee* changes the Weight, every fingle Step, as in *Walking* , the *Bouree* or *Fleuret* only changes it, at the End of every third Step. CHAP.

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CHAP. IX. Of the *BOUREE* with two Movements .

The *Bouree with two Movements* confifts of the fame Number of Steps, as the former; but as that was of *one Movement* , this is of *two* ; which fecond Movement is added to the laft of the three Steps of which the *Bouree* is compos'd. This Step, in Effect, contains in itfelf two diftinct Steps, namely, the *Whole* and *Half Coupee* ; only it is not the fame, in the Manner of its Performance; for they, as was already obferved, in treating of them, are both equal to a Meafure of themfelves, but, in this Step, they are both to be performed to a Time or Meafure, and muft be accounted only as one Step: For Example, to a Tune of three Notes in a Bar, admiting it begins with the right Foot (*k*) , it is to be likewife granted, that the Weight muft be on the left (*k*) , which fupports the Body, 'till the firft Step and Movement are made* ; the Rife of which Step is to the firft of the three Notes belonging to the Meafure, on which the Weight refts, until the fecond Step is performed, that anfwers the fame Note† and ends the *Coupee* ; whereas the fecond Step of the *Coupee* to a Meafure takes up the fecond and third Notes, and confequently is as flow again, in its Performance, as this; which third Note of the *Coupee* to a Meafure is taken up in this Step with the Rife from the *Half Coupee* , and is the third and laft Step on which the fecond Movement falls* , from whence this Step derives its Name. From

See the 1ft Figure of Plate the firft.

See the 2d Figure in Plate 9.

See the 1st Figure in Plate 9.

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From what has been observed we may see, in what this Step differs from the two said Steps before described. In the Continuance of this Step the Weight changes (l) , as in the *Bouree with one Movement* , and may be perform'd forwards, backwards, sideways, circularly, &c. Note, this Step may be done with a *Bound* , that is to say, on the last Step upon which the second Movement is made, with a Spring from the Ground, which is what we call a *Bound* ; and of this I shall take Occasion to say something in its proper Place, and give it the Name of *Bouree with a Bound* , as not being made on the Floor, as the *Bouree with two Movements* .

See the 2^d. Figure in Plate I.

CHAP. X. Of the PASGRAVE or MARCH .

The *March* is originally a single or plain Step, as the *Half Coupee* , but different in the Manner of its Performance, in that the *Half Coupee* bends or sinks, before the Step is performed, and rises, after it has been made; whereas, on the contrary, in this Step, the Movement or bending and rising are made together, as in the second Movement of the *Coupee with two Movements* , after which commences a Slide; and the Sink, Rise, and Slide compose this Step, which, in its Performance, is as follows: For Example, if forwards, the Foot, you design to begin with, is to be intirely disengaged from the Weight behind the Foot on which the Body rests in the third Position, that is to say, the Angle of the beginning Foot must touch the Heel of the Foot that supports the Weight (m) ; from which Position this Step always begins and is performed by making a Sink and Rise; but instead of stepping forwards, as in the *Half Coupee* , you rise and point the right or left Toe, sideways, according to the Foot you commence with, about E the

See the 1st and 2^d Figures in Plate V.

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34 the Distance from the Foot the Body is upon, as half the Step you take in *Walking* (n) .

See the first and second Figures in Plate VI.

After this the Foot moves slowly forwards† , pressing the Floor, as it passes along, about the Length of a Step in *Walking* † which Pressing of the Toe or Instep to the Ground, as it moves† , is what we call a *Slide in Dancing* . And as to its Agreement with the Notes of triple Time, as mentioned before, you are to observe, that the Rise or Point# marks Time to the first Note; the March or sliding forwards of the Foot† takes up the second and third Notes, on the Expiration of which it receives the Weight, concluding in the third Position, as at first, but on the contrary Foot* . This is one of the most agreeable Steps in *Dancing* ; and it may be performed either forwards, backwards, or sideways, &c. and in Performance, when continued, it transfers the Weight from one Foot to another, as in the *Half Coupee* .

See Plate IX.

See Plate VI.

See Plate V.

CHAP. XI. Of the *POINT* and *MARCH* .

The *Point* and *March* is so call'd from having a *Point* more added to the *March* , which *Point* is equal, as to its Time, with a *March*, and in its Performance the same, except that, instead of the second and third Notes being taken up in the marching or sliding of the Foot forwards or backwards† &c. they are counted, during the Time you stand or rest, in the graceful Manner before observed in the *Half Coupee* ; only with this Difference, that the disengaged Foot, instead of being in the first Position, as in that, is upon the Point *here* , as may be seen by the Beginning or first Movement of the foregoing *March* # . The *Point* is made with either Foot, 35 Foot, as has been observed in the *March* (o) , which *Point* is performed with a soft easy rising from the foregoing Sink† , made to the first Note (o) ;

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in which Pofture it remains the counting of the fecond and third Notes of the Meafure, concluding what we call the *Point* (o) , the Body all the while refting upon the fame Foot as at commencing; after which follows the *March #* ; as it has been before defcribed, and the *Point* (o) and *March #* , generally fill up two Meafures of the Tune, tho' fometimes they are both performed to a Meafure.

See the Figures in Plate VI.

See Plate V.

See Plate IX.

It will not, I think, be here improper to take fome Notice, how the *Point* (o) and *March #* agree with the Notes of the Meafure: For Infance, if you make a Movement and Point, fideways, the Rife of the Point anfwers to the firft Note(o) ; the Rife of the fecond Point or Movement, which immediately enfues upon the fame Place, on which the firft Point was made, marks the fecond Note(o) , and the third is counted in the March or Progrefs of the Foot, either forwards or backwards from thence# ; which are two Methods, in which this Step is ufually perform'd. But when this Step is perform'd to two Meafures of the Tune, the Point(o) and Time you reft upon it, that is to fay, the counting of the fecond and third Notes, whilft you are beautifully ftanding (o) , takes up the firft Meafure. The fecond is in the March or Slide# , and, if continued, transfers the Weight every other Step, as in the *Half Coupee* ; and in fine, as to the Manner of performing this Step, it is fully fhewn in the *March* , fince it is no more than the firft Movement, or Sink and Rife thereof, on which Rifing and Pointing of the Toe or Inftep(o) , you pause or reft, until the Meafure is expired* .
E 2 Of

See the Explanation and Table of this Step in the Plate marked E.

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CHAP. XII. Of the *SPRING* or *BOUND* .

The *Spring or Bound* is produced from a plain and fingle Step, as the *Half Coupee* , or *March* , but it very much differs from them in Performance; for, as they are both made on the Ground, the *Bound* springs off from thence. For Example, suppose you was about to perform a *March* , then, instead of finking and rifting on the Floor, you are to fink, and, in the Spring or Rife from the faid Sink, throw the Body into the Air, off from the Foot on which the Weight was, when you begun, and light upon the contrary Foot; that is to say, if the *Bound* is on the right, the Weight is to come from the left(p) , where it was upon commencing this Step. And in like Manner, if performed with the left Foot† . One *Bound* alone rarely, if ever, answers to a Measure; but, in Tunes of common Time, or of four in a Measure, as in *Rigadoons, Marches, &c* . two *Bounds* answer a Time; and, in *Sarabands* or flow Tunes of triple Time, three of them may be done in one Bar.

See the first and second Figures in Plate V.

See the second and first Figures of the foregoing Plate.

This Step may be performed various Ways, as forwards, backwards, sideways before, or sideways behind, as also in turning either to the right or left, &c. (q) . And it is farther to be noted, that the Foot, on which the *Bound* is to be made, commences from the third Position behind the Foot upon which the Weight rests, as in the *March* , and advances, much in the same Manner, from the third to the third Position; only that it bounds off from the Ground, and if continued to a Tune of common Time, as above, changes the Weight twice, in every Measure, and in triple thrice. CHAP.

See the Explanation and Table of this Step in the Plate marked E.

37

CHAP. XIII. Of the CLOSE or JUMP .

What we call a *Clofe* in *Dancing* is, when, the Weight being upon one Foot, we fink, and in the Rife *jump* or *clofe* both Feet equal one to the other, in the first Position(r) , or the

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Feet are inclofed either before or behind, in the third Pofition† ; and this Step generally concludes in the faid Pofitions or Poftures. It may be performed two different Ways, viz . on the Ground, and off from the Ground, as in the *Bound* ; but it differs in its Method of Performance, for as *that* advances forwards or backwards, about the Length of the *Half Coupee* , or *March* , this never proceeds farther than from behind the Foot which fupports the Body, either to the firft Pofition even, or to the third inclofed before or behind, as aforefaid.

See the Figures in the firft and fecond Plates.

See the Figures of Plate IV.

I fhall, in the firft Place, begin with the Defcription of the *Clofe* in the firft Pofition, which is as follows: For Infance, the Foot that is free from Weight begins whether it be the right or left, in making a Movement, or Sink and Rife from the third Pofition behind(s) , as when you begin the *March*; that is to fay, fo far as the *Point #* ; but, inftead of pointing the Toe to the Ground as in that here, in rifing from the Sink aforefaid, preparing for the *Clofe* enfuing, you give a Kind of a Spring upon the Toe or Inftep of the Foot the Weight is on, and the fame Time or Infant both Heels come to the Floor together, and receive the Weight equal alike(t) ; but you are to obferve, that the Body is thus thrown into the Air by the Spring of the Inftep, I mean no higher than you can rife without

See the Figures of Plate V.

See Plate VI.

See Plate the fecond.

38 without quitting the Ground with your Inftep or Toe, and from hence it is call'd a *Clofe on the Ground* .

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To *clofe* in the third Pofition is perform'd intirely in the fame Manner, except that, in lighting on both Feet in the firft Pofition as before (t), the Fall or coming down is in the third; that is to fay, the Feet are inclofed one before the other, the Heel of the foremost Foot touching the Ankle of the hind Foot(u) . In the Performance of this Step backwards it is the very fame, only, inftead of beginning from behind the Foot on which the Weight is, it commences from before the fame, or fourth Pofition open in the Air† ; fo that what we have defcrib'd forwards is to be accomplifhed backwards in the fame Method: For Example to *clofe* backwards in the firft Pofition# , or *inclofe* backwards into the third(u) , when this Step is performed off from the Ground, the Difference is only in this, that you fink, in order to fpring, as before; but, inftead of rifing to the Extremity or Point of the Toe you only fpring quite off from the Floor, lighting on both Feet in any of the before mentioned Pofitions, whether forwards or backwards, and it is called a *Clofe or Jump* .

See the Figures in Plate IV.

See the Figures of Plates the IVth, IXth, XIth, XIVth, or XVth.

See the Figures in the firft and fecond Plates.

You are alfo to obferve, that this Step never advances either forwards, backwards, or fideways, as is ufual in others, but is always perform'd upon the fame Place; for, altho' the difengaged Foot moves from behind or before that on which you ftand, the Weight always comes down in the fame Place: For Infance, fuppofe you was to be in the third Pofition on the left Foot(v) and to perform this Step to the firft Pofition even from behind, the right Foot is brought equal to that on which the Weight is, the very Infant the *Clofe or Jump* is made(w) ; and, if the Fall or coming down be inclofed in the third Pofition before the Foot(x) , inftead of joining even to the Foot on which the Weight is(w) , the Heel of the right Foot 2

See the firft Figure or Man's Side of Plate V.

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See the first Figure or left Side of Plate I.

See the second Figure or Woman's Side of Plate IV.

39 Foot is inclosed or joined before the Angle of the left(x), and the fame backwards from before.

This Step in *Dancing* much refembles a *Period* or full Stop in *Letters* ; for, as that closes or shuts up a Sentence, the *Clofe* in *Dancing* does the very fame in *Musick* , since nothing is more frequent than, at the End of a Strain in the Tune, to find the Strain or Couplet of the *Dance* to conclude in this Step, as also at other remarkable Places of the *Musick* . Besides, this *Clofe* gives great Life and Variety in the Composition of *Dances* ; for whereas most other Steps lead the *Dancers* a regular Figure, and consequently render a Change thereof more difficult, in this Step, the Body being as much upon one Foot as the other, the Change is more familiar, since it is as easy to take up one Foot as the other. This Step generally takes up a Measure, that is to say, with the Time you rest or stand still: For Instance, to a Tune of triple Time the *Clofe* is performed to the first of the three Notes, and the second and third are counted, during the Time you rest; but to Tunes of common Time, as *Marches*, *Gavots*, *Rigadoons* , &c. this Step and Time it is to rest sometimes are a Measure, and at others not, as having a plain Step or Walk added thereto, which said Clofe and Step together fill up the Time.

CHAP. XIV. Of the *SPRING* or *LEAP* .

The *Spring* or *Leap* is the same as the latter End of the foregoing *Clofe* or Spring from one Foot upon both, except that the Clofe or Jump always begins from one Foot† , the Weight constantly coming down in the same Place* , whereas this Step begins with

See the Figures of Plate V.

See the Figures in Plate I.

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40 and ends upon both Feet† , whether in the firft or third Pofition†* and may be performed feveral Ways, viz . forwards, backwards, fideways, to the right or left, upright and circularly‡* ; but, when it is performed either of the two latter Ways, the Weight comes down in the Place from whence the *Spring* was made, as in the Clofe aforefaid, tho' in any of the former, as forwards, backwards, &c. they *fpring* or *leap* , about the Length of the *Half Coupee* or *March* , and light on both Feet, as in *Leaping* .

See the Figure in Plate II.

See the Figure of Plate IV.

See the Steps in the fecond Plate and the Explanation and Table of this Step in the Plate of Tables marked E.

As to the Agreement of this Step with the Notes of the Tune, it is uncertain; for to a Tune of three it fometimes takes up a Meafure, and at others not: For Example, if you *fpring upright* in this Step, the Fall marks what we call the *Time* or *Cadence* upon the firft Note, whilft the other two are counted during the Time you reft; and in the like Manner, when it is performed *circularly* upon the fame Place. *Upright* and *circularly* are the two Ways in which this Step is performed, when it fingly anfwers to a Bar, as it frequently happens on the ending of a Strain or other remarkable Part of the Tune; and when it does not, as it rarely, if ever, does in the other Ways of performing it, we often meet, inftead thereof, two Leaps and a plain ftraight Step in a Meafure, which together with the two Springs agree with the Notes of the *Mufic* ; and many Times we find a third Spring added, inftead of the plain ftraight Step; which three Springs agree with the Notes, as before, tho' they are feldom ufed except in *Comic Dancing* and Tunes of common Time, that is to fay, of four in the Bar, as in *Gavots*, *Marches*, *Rigadoons* , &c. in which this *Spring* or *Leap* on both Feet is the fame, in its anfwering with the Notes of the Tune, except that, inftead of two Springs and the plain ftraight Step to a Meafure, or the three Springs, as in triple Time, in thefe of common there is but one Clofe and the ftraight Step; and alfo, inftead of three Springs or

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Leaps, here are but two, which Steps agree with the Notes, as follows: The Fall or Coming
1 41 Coming down of the Weight from the first Spring beats Time to the first Note of the Bar; and the second and third Notes are counted, during the Performing of the plain Step. The fourth Note is always taken up with the Sink which prepares for the succeeding Step; and consequently it is very necessary to take Notice, that the two Leaps are performed in the same Method. The Coming down of the first Spring, as I said before, marks the Time or first Note; the Sinking or Bending of the Knees, in order for the second Rise or Spring, answers the same Note; and the third is in the Coming down of the Weight in the Sink, &c. as was just observed, which Step, if continued, is a sort of an harmonious Leaping to *Mufic* either forwards or backwards, &c.(y) . It is to be likewise noted, that the *upright Spring* or *Clofe* affords the *Dancer* the like Opportunity of changing the Foot, during the Time of refting as in the foregoing *Clofe* , the Difference being only in its beginning and ending on both Feet; and, if performed on the Ground, it is intirely in the same Manner, as we have already described it in the *Jump* or *Clofe* from one Foot.

See the Table of the Leap or Jump, in the Plate marked E or second Plate.

CHAP. XV. Of the *RIGADOON STEP* of one Spring open in the same Place and Clofe .

The *Rigadoon Step* of one Spring open upon the same Place is composed of two plain Steps or Motions of the Feet, except that the first commences with a *Spring* or *Hop* ; which said Spring and plain Step is to a Measure, and introduces the *upright Spring* or *Clofe* on both Feet, before treated of, to another Measure in its Attendance on the former, from which it is almost inferable; inasmuch as much 42 that the said *Rigadoon Step* is seldom, if ever, without this *Clofe* following it, as adding the greatest Grace and Beauty thereto, and being from thence so strictly united that, altho' in themselves they are two distinct Steps, the first never appears but concludes in the latter which in its Performance is as follows, viz. commencing from the first Position, or the Feet join'd even one with the other, from whence the Sink or Preparative for the *Hop* is taken, and may be done with either Foot. However, for the better Understanding thereof I shall describe it, with the right Foot: Therefore, as

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has been already observed, the Weight being on both Feet in the first Position(z) , you sink and give a Rise or Spring, either off from the Ground, or upon it, as you shall think most agreeable, since it may be perform'd both Ways; which said Spring is made upon the left Foot, in rising from the aforefaid Sink, by taking the right Foot up from the Floor, the very same Instant the Spring or *Hop* is made, and moves open off to the right Side of the Room, if to the upper End, or otherwise according to what Part of the Room the Body is directed in the Air, about the Length of a Step in *Dancing* (a) ; and then it returns to the first Position from whence it came receiving the Weight; upon which the left Foot, being now disengaged, moves open sideways in the like Manner(b) , and, in returning, receives one half of the Weight in the same Position as at first(z) ; after which comes the Close on both Feet(c) which sometimes is to a Measure, and at others not, in that there often follows in *Rigadoon* Movements, a plain Step or Walk in the Time or Measure, as for Example, you'll find in this Movement of the *Bretagne* ; that is to say, the Beginning of the second Part is the very same Step I have here described.

See the Figure in Plate II, only instead of facing down the Room you may suppose it looking to the Preference.

See in some Measure the Feet in the second Figure of Plate XV.

See the Feet in the first Figure of Plate XV.

See Plate II.

As to the Agreement of this Step with the Notes of the Tune;, which is of four in the Measure, the Spring, or Hop, that is made upon 5 43 upon the left Foot, on the taking up of the right, marks the Time or first Note; the setting of it down the second; the third is in the setting down of the left Foot; and the fourth and last Note, in the Sink for the ensuing Close that attends this Step, which together compose one of the most agreeable Steps in *Dancing*

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There are, besides these already described, many other Ways of performing this Step, as in the third Position forwards, and the same backwards; but, for the better Understanding of this, suppose you are standing in the first Position, or the Feet are joined even to each other(d) , you perform this Step into the third Position, that is, you make the first Step which is with a Spring, and incline it before the Foot on which the Weight rests(e) , and the second before that(f) in the like Manner.

See the Figure in Plate II, supposed to be looking up the Room.

See the second Figure of Plate IV.

See the first Figure of Plate IV.

To perform this Step backwards differs in this, that as the foregoing was inclined before, after the Spring, this is inclined behind the Foot that supports the Weight(g) , and the second Step behind that(h) ; or else the first of the said two Steps, namely, the *Spring* , may be done in the third Position before(i) , and the second behind(j) ; or the first with a Spring behind(k) , and the second Step before(l) , and are to be performed from either of the said Positions, whether the first or third, as is also the *Spring* or *Incline* that follows them, whether upright or changing of the Position; that is, instead of coming down in the first, or in the third, as at Beginning, the Feet are changed, for Instance, the first left, and the left first(m) . F 2 CHAP.

See the first Figure of the said Plate IV.

See the second Figure of Plate IV.

See the two first or inclined Feet of Plate IV.

See the two hind Feet of Plate IV.

See the hindmoft Feet in Plate IV.

See the inclofed Feet in Plate IV.

See the Table and Explanation of this Step in the Plate of Tables marked E.

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CHAP. XVI. *Of the RIGADOON Step of two Springs or SISSONNE .*

The *Rigadoon* Step with two Springs differs from the former of one in this, that whereas the aforefaid is performed in the fame Place, and only with one Spring, this is of two; the firft of which advances or retires, about the Length of a *March* , whilst the fecond Spring is in the fame Place upon one Foot.

This Step may alfo be perform'd fideways croffing before, or fideways croffing behind, either to the right or left, or turning† , &c. the Difference of which, in the Manner of Performance, I fhall defcribe in their Order. For Example, firft *forwards* , which may be done with one Foot as well as the other; yet, for the more eafy comprehending thereof, I intend to explain it, beginning with the right Foot, which is as follows, *viz* . the Weight is on the left in the third Pofition, and the right behind; that is to fay, the Ankle of the right Foot refts againft the Heel of the left, but is intirely free from any Weight of the Body(n) ; from whence you make the firft Spring which is upon the left Foot, whilst the right, at the fame Infant, moves directly the fame Way, as in the *March* , except that the *March* is performed on the Ground from a Bend and Rife only, but this off from thence, by an upright Spring into the Air from the Sink you make upon your left Foot, on which the Weight falls in the fame Place, the right advancing, as has been already obferved, about the Length of a *March* ; but it does not receive the whole Weight of the Body, as in that, by Reafon of its continuing principally on the fame Foot on which it was, at commencing; mencing;

See the Explanation and Table of this Step in the Plate of Tables marked E.

See the first Figure of Plate V.

45 so that, altho' the right Foot is advanced before the other, it receives no more than its own Weight, the whole being to follow on making the second Spring(o) . Having thus far only concluded the first Spring or Movement, the second is made from the aforefaid Position divided; that is to say, the right Foot is, near the Length of a Step in *Dancing* , before the left; in which Position or Posture both Knees bend, the right to receive the Body, and the left to be disengaged from it, as it entirely is on giving the Hop or Spring; for, at the Instant the Foot on which the Weight was, is taken from the Floor, the other receives it, ending the Step in the third Position upon the right Foot, the left being behind but free from any Weight; the Angle of which rests against the Heel of the Foot that supports the Body, in the same Position in which it begun, only with the contrary Foot(p) , and may be continued from one Foot to the other, as in the *March* , &c.

See the second Figure in Plate IX.

See the second Figure of Plate V.

This Step *backwards* is performed in the like Manner as *forwards* except that *forwards* it is taken from the third Position behind, but in this begins from the same Position before; that is, the Heel of the right Foot touches the Angle of the left on which the Body rests (q) , from whence you make the Spring in the same Method already described in this Step *forwards* , viz . the right and foremost Foot, at the same Moment the Spring is given upon the left, moves backwards, as in the *March* , much about the like Distance, and receives half the Weight, at the same Time the other half comes down upon the left, leaving the Weight divided to the first Spring or Hop(r) ; and the second is made on the right Foot, in the taking up of the left, which falls included in the third Position as at beginning except that the contrary Foot is foremost(s) , and the left is ready to commence, as before. This Step *Sideways crossing before* is so called, from its being crossed before the Foot on which the

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Weight of the Body rests, and it chiefly differs from the two Ways already described namely, *forwards* and *backwards* , *wards*

See the second Figure of Plate IV.

See in some Measure the first Figure in Plate IX, or second Figure in Plate XI.

See the first Figure in Plate IV.

46 in that it begins from the third Position behind, as aforesaid(t) , but instead of the right Foot's moving, as in them, you in this give the Spring and Fall in the fifth Position, the right or beginning Foot crossing before the left, the Weight being divided, as before; that is, the Heel of the right Foot is equal to the Toe of the left(u) , which Manner of placing the Feet we call the *fifth Position* . The second Spring or Hop is made upon the right Foot on the taking up the left, which is then brought into the third Position behind, and the right Foot into the same Position as the beginning but contrary Foot(v) ; which said Foot is ready to perform the same Thing either *sideways crossing before* the right on which the Body is, or *sideways crossing behind* , the latter of which I shall explain, in the next Place, and it is as follows.

See the first Figure of Plate V.

See the Feet of the first Figure in Plate XI.

See the second Figure of Plate V.

Sideways crossing behind varies from the former only in this, that, instead of commencing from the third Position behind, it begins from before: For Example, the Weight being upon the left Foot(w) you sink and make the first Spring with the right, falling in the fifth Position crossing behind; that is, the Toe of the right Foot is equal to the Heel of the left, the Weight being divided, as has been already explained(x) . The second Spring is performed upon the right, on the left's being taken up from the Ground, as aforesaid, which falls included in

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the third Position before; that is, the Heel of the left Foot is joined to the Angle of the right, and, being disengaged from Weight, is at Liberty to perform the same with the left Foot, as we have described with the right(y) .

Having now shewn, how this Step is performed *sideways crossing before* , as also the same *behind* , it is unnecessary here to take any farther Notice of this Step *sideways to the right* , than that it differs in Nothing from what we have described *to the left* but in the contrary Foot; nor likewise of the Manner of its Performance in *turning* , *ing* ,

See the second Figure in Plate IV.

See the Feet in the second Figure of Plate XI.

See first Figure of Plate IV.

47 otherwise than that it may be performed several Ways, as to the right or left, in a quarter Turn, half Turn, or three quarter Turn, & c . since I shall take Occasion hereafter, in the ensuing Steps, to treat more particularly on that Head. I shall only observe at present, that those who learn to *dance* , and are acquainted with the *Rigadoon* of the late Mr. *Isaac* , will meet with this Step, *turning* in all or most of the Ways above mentioned, in the different Parts thereof; and it is here, for Distinction sake, named of *two Springs* .

There is still another Way in which this Step is often made, and not as yet observed, which is the Reverse in the second Spring to the foregoing; for, instead of taking up, in the second Spring, the Foot on which the Body was, when you began, the contrary Foot or that Foot which advances or retires is taken up: For Instance, admitting this Step to begin with the right Foot, of Consequence the Weight must then be upon the left, from whence you make the first Spring, as is usual, upon both Feet; but, instead of the left Foot's being taken from the Floor, as in the afore said, the right or beginning Foot is taken up on making the second Spring; which Choice of Feet in this Step renders it of equal Use, in the Composition of

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Dances , as the *Clofe* , in that the Change of Figure is to be effected in this, as well as in the aforefaid.

Having defcribed moft of the different Manners of performing this Step in *Dancing* , I fhall proceed to fhew its Agreement with the Notes of this Movement, which, as we have already faid, is of four in the Bar, and it agrees as follows: The firft Spring is made upon the Time or first Note; the Sink for the second is in the second Note, which fecond Spring is performed to the third Note; and the fourth is in the Sink preparing for the fucceeding Step. And, when it is done to a *Saraband* or Tune of triple Time, it is in all Refpects the fame, except that, inftead of four Notes in a Bar, in this you have only three, which are, in their Performance, much flower than the before mentioned of four to the Meafure; and it is farther to be obferved, that one half of the third Note is borrowed for the Sink that prepares for the enfuing Step 48 Step, in which it chiefly differs from the foregoing of common Time, but that it is not for brifk.

CHAP. XVII. Of the *GALLIARD* and *FALLING* Step .

The *Galliard* Step is in a Manner the fame, as the before defcribed *Clofe* from one Foot to both, except that in this the Weight of the Body, after making the Spring or Movement for the *Clofe* , remains on the fame Foot upon which it was at the Beginning; from whence it follows, that the Foot which, in the foregoing *Clofe* , received one half of the Weight, is here to be difengaged, and at Liberty to perform the fucceeding one which is a plain ftraight Step or Walk; which Step could not have been performed with the commencing Foot, had it received one half of the Weight, as in the *Clofe* from one Foot. And you are to note, that this Step always ends with the fame Foot it begins, whether it be the right or left, and is various, as to its Performance in *Dancing* .I fhall defcribe the moft ufual of thefe Ways, which are as follow *viz* . forwards, backwards, fideways to the right or left, and alfo in turning a quarter Turn, half Turn, & c . (z) and, in all the aforefaid Methods of performing the *Galliard* Step, the *Falling* Step rarely, if ever, fails to accompany it, in that they are infeparable, in their Performance, as the Rigadoon Step open in the fame Place

of one Spring and upright *Clofe* upon both Feet we have before described, tho' they are two distinct Steps in themselves. However, sometimes, instead of the *Galliard* Step, we find the *Coupee* crossing before sideways introducing the *Falling* Step; which it does very naturally, their Endings being directly alike. Now 8

See the Explanation and Table of this Step in the Plate of Tables marked E. and Plate VII.

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Now, as to the Method of performing the *Galliard* Step which, as I have said in the Description thereof, is compounded of a *Clofe* and plain straight Step or Walk, I shall begin with the right Foot advancing forwards, in the following Manner, viz. the Weight of the Body is upon the left Foot in the third Position, and the right disengaged behind(a) ; from whence you sink and give an upright Spring upon the left Foot, closing the right or hindmost Foot equal to it directly the same Way as has been described in the *Clofe* from one Foot to both, except with this Difference that, as I have said, the before mentioned lights on both Feet, but this comes down only upon one, namely the left; and it varies from the afore said, the right Foot being in the first Position, joined even with the left, and at Liberty to perform the following plain straight Step(b) , which together with the foregoing *Clofe* compleats the *Galliard* Step; that is to say, after the plain straight Step has been made forwards with the right Foot, about the Length of a Step in *Walking* , it does not bring up the left equal to it, as in that, but leaves it in the same Place, whilst the Weight of the Body advances forwards with the stepping of the right Foot, the End or setting to the Floor of which receives the Weight; so that, as I have just observed, the left Foot is upon the Point behind, the like Distance, and the right advanced from it, in which Posture the *Galliard Step* concludes(c) . Upon this commences the *Falling Step* , which is performed in the following Manner, viz. the Weight of the Body ending in the following Manner, viz. the Weight of the Body ending in the *Galliard Step* upon the right, the left Foot is pointed behind at the same Time the Body bends or bows forwards, in order to the ensuing *Fall* which is backwards, but is prevented in it by the left Foot, which was planted for that Purpose upon the Point behind; and, at the very Instant the Weight of the Body inclines forwards preparing for the *Fall* , the

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left is advancing up to prevent it; which it does by receiving the falling Weight in a Sink or Bend of the Knee, in the third Position inclosed behind, releasing the G right

See the first Figure of Plate V.

See the first Figure of Plate I.

See the second Figure in Plate VII.

50 right Foot (d) , which is then ready to receive the Weight, on the Spring that is given from the left, immediately after its receiving the aforesaid falling Weight, and comes down upon the right Foot again, in the Nature of a latter Part of the *Balonne* , of which more hereafter; concluding in the same Position from whence the foregoing *Galliard* Step was taken, with the contrary For(e) and, in continuance together with the *Galliard* Step, it changes the Foot, as in the *Half Coupee* , or *March*, &c .

See the second Figure in Plates IV and XIV.

See the Second Figure in Plate V.

In performing this Step *fideways* , either to the right or left, it only differs from the former in the plain Step, which, instead of being made, as in the aforesaid *forwards* , is here performed *fideways* ; and it may easily be understood by comparing it with the foregoing described, advancing to the upper Part of the Room: for Instance, supposing the Clofe to be made in the first Position, as before, the right Foot, instead of making the plain straight Step as in that, here makes it *fideways* to the right Hand, in like Manner as *forwards* . That is, the End or Setting down of the plain straight Step receives the Body; leaving the left Toe upon the Point *fideways* the like Distance from the right on which the Weight is, as has been shewn in this Step *forwards* , when the said Toe was left pointed behind, as it now is *fideways* ; from whence commences the *Falling* Step, which, instead of forwards, as before, is made as follows, *viz* . the Weight being on the right Foot, and the left Toe upon the Point(f) , as was already observed, the Weight of the Body falls to the right Hand,

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but, as I have faid, is prevented; for, at the fame Time the Weight falls, the left Foot which was upon the Point is brought with a fwift Motion to its Relief, croffing behind the right on which the falling Weight is in the fift Pofition, receiving the Body(g) which must otherwife have fallen, and releafes releases the right Foot(h) which immediately receives the Weight again, in a *Bound or Balonne* fideways to the Hand the Fall

See the firft Figure in Plate VI. or Plate XV.

See the firft Figure in Plate XI.

See the fecond Figure in Plate XIV.

51 Fall was on, in that the left no fooner receives the falling Weight in a Sink or bended Knee, than it gives a Spring, in riling, and throws the Body, as in bounding back, upon the right Foot, concluding the *Falling* Step in the third Position, with the left upon the Point behind, inftead of the right, as at firft i); from whence the said *Galliard* and *Falling* Step may be performed to the left being only in the contrary Foot, Examples of which with both Feet begin the fecond Strain of the *Rigadoon* Part of a *Dance* , named the *Bretagne* , the firft Time of its playing over, for they are the very fame Steps here treated of.

Thefe Steps may alfo be made with a quarter Turn, or a half Turn, & c . which, to give a more perfect Idea thereof, I fhall explain with the left Foot, as follows, viz . the Weight being upon the right in the third Position, the left upon the Point behind(i) begins, in making the Spring or Clofe in the firft Pofition as aforefaid only, inftead of the Prefence looking up the Room after the Clofe, it now faces to the right Side, which is a quarter of a Turn, and in this it differs from the two Ways laft defcribed; but the remaining Part of the Step is intirely the fame, ftepping the beginning Foot fideways to the left Hand, and facing to the right Side of the Room, as before to the upper. The *Falling* Step is alfo the fame as before except, as I have faid, in not facing to the fame Part of the Room; and turning a half Turn only differs in this, that the firft Spring or Clofe, inftead of ending in a quarter of a Turn to

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the right, as before, continues a quarter Turn more, facing to the Bottom of the Room, the left Foot stepping sideways to the same Hand, as aforeaid, & c .

As to the Agreement of these Steps with the Notes of the *Musick* , it is much the same as in the others: For Example, in the following Tunes, as *Forlanes, Figs, &c* . the Cloze is made to the first Note; the second and third are counted in the straight Step of the *Galliard* , that is to say, the second Note, at the Beginning of G 2 the

See the second Figure in Plate V.

52 said Step, and the third, at its ending or receiving the Weight of the Body. And, suppose instead of performing this Step with a plain straight Step, as in *Walking* , you add thereto a Sink and a Rise, the Sink then answers the second Note, and the Rise the third; and in the succeeding Step the Fall of the Body marks the first Note, the Pause or Rest the Weight makes upon the Knees bent the second, and the third is in the contrary Foot's receiving the Body upon the Spring or Bound given from the Foot which preserved the Weight from falling, where ends the second Measure or Time. When these Steps are performed to Tunes of common Time, as they for the most Part are in *Galliards, Bourees, Rigadoons, &c* . they are entirely the same as in triple, only, instead of borrowing half the third Note for the Sink in common Time, the Sink or Preparative for beating the Time is upon the fourth Note, as has been shewn in the *Rigadoon* Step of two Springs; and the most usual Manner of performing this Step is in a soft and gentle Movement upon the Floor, tho' it may be done to Advantage either Way, viz. off from the Ground, or upon it.

CHAP. XVIII. Of the *BOUREE with a BOUND* .

The *Bouree with a Bound* , so called from its having a *Bound* added to the *Bouree* , is a compound Step consisting of four plain Steps and two Movements, the first whereof is made upon the Ground, but the other not: For Instance, you make a Movement or Sink and Rise to the first of the four Steps, the second and third completing the *Bouree* or *Fleuret* ; and

the fourth and laft is a *Bound* which is always performed off from the Floor, as we have already fhewn, in treating of that Step.

I fhall now proceed to fhew, how thefe four Steps are to be reduced to agree with the Notes of triple Time or of three in the Meafure, 53 Meafure, which may be accomplifhed, as follows, viz . the left Foot, with which we fhall for Example begin, and the right are to be performed in a Motion as fwift again, as the remaining two Steps, by reafon they are both to be accounted but as one Note, and are made to the firft of the Meafure. The third Step, which is with the left Foot, is to the fecond Note, upon which the *Bouree* concludes; and the fourth Step is a *Bound* with the right Foot to the third Note, and compleats the *Bouree with a Bound* . This Step continued in *Dancing* , whether it be the right or the left, always begins with the fame Foot, as has been already obferved in the *Coupee* , and may be performed forwards, backwards, fideways to either Hand, croffing before, croffing behind, or croffing before and behind in the same Measure, or twice behind; and they are all of them directly the fame, in their Manner of Performance, as was fhewn in the *Bouree of one Movement* , only, as that was but of three Steps and one Movement to a Bar, this is of four and two Movements; and confequently, inftead of performing the firft two Steps equally flow, as in them, they muft be quick here, in that they are both to be accounted as no more than one Step, as I have faid; and as the *Bouree* or *Fleuret* breaks off, at the End of the third Step which is upon the left Foot, the Bound muft be added thereto with the right, which is the only Difference from the *Bouree* aforefaid. It is unneceffary to fay any thing farther of thefe Steps, in this Place, fince they will be underftood by what has been faid in the *Bouree* or *Fleuret of one Movement* , having in that defcribed all the different Ways mentioned here; but only to obferve, that the firft two Steps, as above, and the Bounds muft be added. CHAP.

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CHAP. XIX. Of the SLIP before and then behind, or SLIP behind and afterwards before, and HALF COUPEE fideways .

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The *Slip before and then behind* is a Step composed of four plain Steps, in a Measure, and two Movements; which said Movements may be done upon the Ground, or off from thence; but it differs from the *Bouree* with a Bound in this, that, whereas, in the *Bouree* aforesaid, the first Movement is always to be made on the Floor, and the second off, in this Step both are performed alike, either springing from the Ground, or upon it; and it is also to be noted, that these Steps seldom, if ever, are performed any otherwise than sideways to the right or left Hand, or with a quarter Turn, half Turn, & c .

These are the Ways this Step is usually made, as either *flipping before and afterwards behind*, or *flipping behind and then before* ; the first of which I shall describe, beginning with the right Foot. For Example, the Weight of the Body is upon the left Foot in the third Position, the right being entirely disengaged from the Weight, so that it may be at Liberty to begin (k) ; which it does by making the first Movement or Bend and Rise from behind the left Foot to the first of the four Steps, stepping open off sideways to the right Hand (l) , and the second Step, which is with the left Foot, is drawn crossing before it, (m) after which the right Foot makes the

See the first Figure in Plate V.

See the Point or second Figure of Plate VI.

See the Point or first Figure in Plate VI. and second Figure of Plate XI.

55 the second Movement the same Way, which is the third Step; but, instead of the left and right Foot's being drawn before, as in the first *Slip* (n) , it must now be drawn behind where it concludes receiving the Weight in the fifth Position (o) .

See the second Figure in Plate XI.

See the first Figure in Plate XI.

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To Slip behind and then before is, when the right Foot has made the first Movement and Step sideways in the Manner just described; and the second Step, which is with the left Foot, (p) instead of being drawn crossing before, as in the former, is drawn behind(q) . The second Movement is also with the right Foot, stepping to the same Side(r) , which is the third Step; and the fourth and last, which is with the left Foot(s) , is drawn crossing before the right into the Position aforesaid(t) .

See the first Figure in Plate VI.

See the first Figure of Plate XI.

See the second Figure in Plate VI

See the first Figure in Plate VI.

See the second Figure in Plate XI.

To perform this Step with a quarter of a Turn, either to the right or left Hand, is only turning a quarter Turn to one of the said Hands, as it shall fall out; in Dancing however, as an Example, I shall explain it sideways to the right Hand, facing to the left Side of the Room, *viz. before and behind, and behind and before* , which are both to be performed, as follows: For Instance, these *Slips* , as before described, were sideways, facing the upper End of the Room to the right Hand; whereas, in a quarter Turn to the left Side of the Room, in the Sink of the first Movement, you prepare for the Rise or Beating Time; but instead performing it, facing to the upper End of the Room, as in the foregoing, in the rising, it makes a quarter of a Turn to the left Hand, which then will face to the left Side of the Room; yet in the Performance of the rest of the Step to the right, it is entirely in the same Manner as I have explained it, to the upper Part of the Room, there being no Difference except in the Turn.

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A half Turn is the same as the quarter; only that, in the Rise of the first Movement, which is made with the right Foot, instead of turning a quarter Turn as before, that is, facing the left Side of the Room, in this you make a half Turn, which then faces the Bottom of the Room, performing the rest of the Step to the right Hand, in the same Manner we have described it to the upper End.

These Steps may likewise be done, both *flipping behind*, or both *flipping before*; the former is, when, in making the Movement to the right or left Side, the second Step, which is the *Slip*, is drawn crossing behind the first or beginning Foot; and the second Movement and *Slip* are performed in the like Manner.

Both *flipping before* is, when, in performing the said Movements, the Foot, which makes the *Slips*, is both Times drawn crossing before the Foot which begun, that is, the second and fourth Steps; and the first of these Steps, namely, *twice flipping behind*, is in the *Rigadoon* of the late Mr *Ifaac*, where, in the Beginning of the Turn, the second Time of playing over, it forms a perfect Square, which is no small Addition to the Beauty of the said *Dance*; and this Step *flipping before* is no less remarkable, in that it is frequently met with in *Dancing*.

This Step, in all the different Ways of performing it, as above described, is seldom, if ever, without the *Half Coupee* following it, on the same Hand to which the *Slips* were made, which seem not to have received their utmost Perfection, without this Step attending them; and as the *Slips*, before explained, were to the right Hand, this must be so likewise, and consists of one plain Step, as has been observed, in treating of the *Half Coupee*; to which is added a Movement or Sink and Rise, made with the right Foot stepping open off, sideways, from the Position in which the foregoing *Slips* ended, receiving the Weight on the setting of the Toe or Heel to the Floor(u); after which the left Foot makes a Motion in the Air, in the Form of a half Circle, before the Angle cle

See the second Figure in Plate VI.

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57 of the right Foot, opening to the left Hand, and accomplishes the Time or Measure (v) .

See the first Figure in Plates XIV. and XV.

It still remains to shew, how these Steps agree with the Notes of common or triple Time; for they are very different in their Manner of Performance, which we shall proceed to explain, and chiefly in this, that in Tunes of triple Time either the first or second Slip, instead of being made quick as in Tunes of common Time, are as slow again; yet, for the farther Illustration of this Point, I shall observe, how these Steps agree with the Notes both of common and triple Time; which is as follows: To common Time or of four in the Bar, as in *Rigadoons*, *Bourees*, &c . But having already described the Motion or Stepping of the Feet, I shall wave the saying any Thing farther of it here, and only shew, that the first *Slip* or first and second Steps are to be performed in the same swift Manner we have shewn, in the Beginning or two first Steps of the *Bouree* and a *Bound* , and are both to be made upon the first of the four Notes. The second Note is counted in the Sink which prepares for the second Slip, which is the third and fourth Steps; the Rise which is made on the setting down of the third Step, or Beginning of the last *Slip* , beats Time to the third Note, which said *Slip* is completed in the Sound of the third Note, in the same Manner as the first Movement to the first Note; and the fourth and last Note is counted in the Sink which prepares for the ensuing Step.

When this Step is performed to a Tune of triple Time or of three Notes in the Measure, as in *Sarabands*, *Louvres*, *Paffacailles*, &c . sometimes the first *Slip* is quick, as in the aforefaid, and the second not; and at other Times the first is slow, and the second swift. When the Movement is made quick, it is performed, as above, to the first of the three Notes; the second, which is slow, takes up the second and third Notes. For Instance, as was already said, the first *Slip* or *Coupee* being made with the first and second Steps to the first Note, the second *Slip* , which begins with the third Step, is to the second Note; and the third is taken up in the gentle sliding or drawing of the fourth and last Step, whether before or behind. Half 58 Half the third Note is borrowed, to mark the Sink which is for the next Step,

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as has been observed before; and, if the first *Slip* is flow, the beginning Step is to the first Note, the *Slip* or easy drawing of the second Step behind or before to the second Note, and the remaining *Slip* is swift to the third Note.

As to the *Half Coupee*, the first Movement or stepping sideways marks Time to the first Note; the second and third are counted in the half Circle the Foot makes in the Air; and the fourth in the Sink, provided it be common Time; but, if triple, half the third Note is borrowed, as I have said.

CHAP. XX. Of the *HOP* or *CONTRETEMP* .

The *Hop* or *Contretemp* is a compound Step confiting of two Walks or Steppings of the Feet, as the *Coupee*; and it may be performed various Ways, as advancing, retiring, sideways to the right or left, turning, & c. There are also two different Positions from whence this Step is taken and performed, namely, the third and fourth; the first of which we shall explain forwards, beginning with the left Foot, which is behind the right in the third Position (w), but so disengaged from the Weight of the Body as to be ready to act; which it does in the Sink that prepares for the *Spring* or *Hop* which is made upon the right Foot, lighting in the same Place; and at the Instant the *Hop* or Rise from the Ground is given, it leaves the aforefaid Position where it rested, during the Sink, and straightens the Knee, pointing the Toe directly sideways, as in the *March* (x); but it does not press upon the Floor, as in that, by Reason the *March* is performed upon the Ground, and this off from thence which is the principal Difference; for, instead of the Progresses made by the disengaged Foot, as in the *March*, in this it must

See the second Figure in Plate V.

See the first Figure in Plate VI, or first Figure of Plate X V.

59 must be performed in like Manner off from thence in the Air, the Weight all the while continuing on the same Foot upon which it was at commencing, 'till the left has advanced the Length of a *March* or Step in Walking (y); after which it receives the Body, and

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releaves the right Foot that supported it, during its Proceffion, as aforefaid, which then makes a plain Step or Walk forwards † , which is the fecond Step of the *Contretemp* , and is compleated on the fetting down or receiving of the Weight upon the faid Foot in the Pofition as at firft (z) , being a Sort of *Hopping Coupee* .

See the firft Figure in Plate IX.

See the fecond Figure in Plate IX.

See the fecond Figure in Plate V, as aforefaid.

To perform this Step *backwards* is intirely the fame as *forwards* , only, inftead of the left Foot's being in the third Pofition behind, the right is now inclofed before in the fame or fourth Pofition (a) , from whence it makes the *Spring* or *Hop backwards* , in the fame Manner as was defcribed *forwards* (b) ; after which the right Foot, inftead of ftepping forwards, as before, in this makes the fecond Step backwards (c) .

See the firft Figure in Plate IV, or firft Figure in Plate IX.

See the firft Figure in Plate VI, or firft Figure of Plate XV aforefaid.

See the fecond Figure of Plate IX, and for the fecond Step of the *Contretemp* the firft Figure in the fame Plate concluding as at firft. See the firft Figure in Plate IV.

When this Step is done with a quarter or half Turn, &c. the Weight of the Body, as has been observed, being on the right Foot, the *Hop* or *Contretemp* is performed, as we have already explained, but not to the upper End of the Room, inftead of which it turns a Quarter of a Turn to the right Hand; but the reft is the fame, as in the foregoing, only you are to obferve, that it is facing to the right Side of the Room to which it advances.

The half Turn in no Refpect differs from the former, except in its not ftopping at the right Side of the Room; but, inftead of that, it adds a Quarter more facing to the lower End of

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the Room, to which it is performed in like Manner, as above, to the upper; and if, inftead of the right Hand, it be performed to the left, as it equally is in turning, as aforefaid, it is much the fame, except that the quarter or half Turn, inftead of being made to the right H 2 Hand, 60 Hand, as in the foregoing, are now advancing to the left Side or Bottom of the Room; of which the *Royal George* affords us an Example, in that the faid *Dance* begins with this Step, both to the right and left Hands, viz . the *Gentleman* performs it to the left Hand here fpoken of, whilft the *Lady* does the fame to the right.

There are, befides, other Ways of performing this Step from the faid third Pofition, as fideways croffing to the right Hand, and in a Hop, Step, and Draw behind fideways to the left; which Steps differ from the foregoing in this, that whereas they were made either forwards or backwards, facing to the upper Part of the Room, or the fame turning to the Sides or lower End of it, thefe, on the contrary, are always fideways, tho' they are performed turning all the Ways aforefaid: For Infance, to the right Hand fideways, the Face or Prefence being to the upper End of the Room, and the Weight in the Pofition already explained (d) , the *Hop* is performed in like Manner excepting that, inftead of the left Foot's advancing as in that, or retiring from the *Hop* or *Spring* which is made on the right, it is here caft croffways before the right upon which the Body refts, about the Length of a *March* , and then receives the Weight (e) ; after which the right Foot makes the fecond Step of the *Contretemp* open off fideways, in the Manner above defcribed in *forwards* (f) .

See the fecond Figure of Plate V.

See the fecond Figure of Plate XI.

See in fome Degree the fecond Figure in Plate VI.

When it is performed turning with a quarter Turn, or a half Turn, & c . it only varies in its not advancing to the Sides or lower End of the Room, as in the other, but, inftead of that, it is made fideways to the right Hand, facing to the right Side of the Room in a quarter Turn,

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in the same Manner as to the upper End; the half Turn the like, only not facing to the right Side of Room, but instead thereof to the lower Part of it, which is a quarter of a Turn more.

The second of the Ways aforeaid is the Hop, Step, and Draw behind sideways, which is as follows, viz. to the right or left Hand, the first the last of which begins from the same Position treated of in this Step, namely, the third, the disengaged Foot being upon the Point behind the right (g) , from whence this Step commences by making a Sink and upright Spring or Hop, falling in the same Place and Posture, as at first, only the Knees are bent; after which the left Foot upon the Point steps open off sideways to the same Hand, and receives the Weight of the Body from the right, either placing the Heel to the Ground or upon the Toe (h) ; and the right Foot, being then released, after the Hop and Step are made, as aforeaid, is drawn behind the left, the Toe pressing the Floor (i) ; as it is brought behind, and receives the Weight of the Body, as at commencing in the third Position, except that, instead of the left Foot's being pointed behind, it is now inclos'd before and concludes (j) .

See the second Figure in Plate V.

See the first Figure in Plate VI.

See the second Figure in Plate VI.

See the first Figure in Plate IV, or second of Plate XI.

This Step with a quarter Turn differs from the *Hop* crossways to the right, only in the latter's not being made to the same Hand; for the quarter Turn, instead thereof, is performed, as above described, stepping to the left Hand, facing full to the right Side of Room, as in the other, and the half Turn, facing the lower Part of the Room, is, in its Performance to the left Hand, the same as the quarter to the right.

Having explained the foregoing *Hop's* Beginning with the left Foot from the third Position, I shall now describe it sideways with the same Foot, from what I call the *fourth Position* ; that

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is to say, the Weight of the Body is upon the right, the left being directly the same sideways as the Beginning or first Movement in a *March*, only the Toe is not pointed to the Ground, as in that, but the Heel placed without any Weight (k); from which Posture of Standing this Step is taken and performed: For Instance, the Weight being upon the right Foot, and the left Heel placed, as aforesaid, about the Length of a Step in *Walking*, you make the Sink or Preparation for the *Spring* or *Hop* (l) by transferring the Weight from the right

See the first Figure in Plate VI.

See the first Figure in Plate X.

62 right to the left Foot, the very Moment before the *Spring* is made, in taking up the right Foot from the Ground, the left at the same Instant receiving the Body, upon which the Hop is begun and completed, as follows: The right Foot, being then at Liberty (m), makes a plain Step or Walk sideways crossing before the left, that supports the Weight, to the same Hand (n); after which the left Foot steps out the same Way and places the Heel, being ready to make the *Spring*, as before (o), by Reason you are now in the same Position, as at commencing, and concludes the Step.

See the second Figure in Plates VI and XV.

See the first Figure in Plate XI.

See the first Figure in Plate X.

This *Hop*, as just described, is to be found in the second Strain of the *Rigadoon* of the late Mr. *Isaac*, the first Time of playing over, at the End of the third *Bouree* of the *Woman's* Side; where the *Lady* stands upon the second Step of the said *Bouree*, viz. the right Foot, whilst the left, instead of receiving the Body as it would otherwise have done, only sets down the Heel to the Ground. From this Posture proceeds the *Hop* or *Contretemp* we are now treating of, which takes up the fourth Bar or Measure; and, as I have referred to this Place for an Example, I think it will not be improper to say something here of the *Hop* that follows

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the foregoing: Which differs in this, that whereas in the former the Heel is to be placed to the Ground upon the laft Step, in this a *Bound* is made inftead thereof, which is the only Difference, and the Reafon of its being called a *Hop*, *Step*, and *Bound*; and it alfo remarkably varies from the aforefaid, in that it again conducts the *Dancer* into the *Bourees*, *Coupees*, and *Half Coupees*, &c. as the other leads him out of thefe Steps. To perform this *Contretemp* or *Hop* from the *fourth Pofition forwards*, the left or beginning Foot inftead of being open fideways, as before, muft be advanced, about the like Diftance before the right, as the other was upon one Side of it; which Manner of Standing is what we call the *fourth Pofition*, from whence the *Hop* is to be made, being, in all Refpects, the fame as *fideways to 63 to the left Hand* only, as I have faid, the left Foot muft be advanced up the Room, which is done as follows: The Weight of the Body being upon the right Foot, and the Heel of the left to the Ground, as aforefaid (p), the *Contretemp* is made forwards upon the left Foot, the right being taken up from the Floor; which faid right Foot then makes a plain Walk or Step forwards (q), that in the foregoing was made fideways croffing before the left; after which the left Foot is advanced, the Length of a Step, and the Heel placed in the fourth Pofition, as at commencing this Step, in Readinefs to repeat the fame (r). But, inftead of that, I fhall proceed to fhew, how this Step is performed from the faid Pofition *backwards*, viz. by the Weight's not advancing *forwards* to the left Foot, as before, but on the contrary the *Hop* is made on the right Foot *backwards* by taking up the left Foot, in link Manner as the other *forwards* in taking up of the right, except that the Weight is not transferred, as in the former, and then it makes the Step or or Walk *backwards* the fame as before *forwards* (s); after which the right Foot makes the fecond and laft Step *backwards* alfo and receives the Body, leaving the left Heel to the Floor, as at firft, either to advance or retire (t); and thefe are the moft ufual Ways of performing this Step from the fourth Pofition.

See the firft Figure in Plate IX.

See the fecond Figure in Plate IX.

See the first Figure in Plate IX.

See the second Figure in Plate IX.

See the first Figure in Plate IX.

The Method of performing the *Hop* or *Contretemp* , both from the third and fourth Position, being now explained, I shall take some Notice, how they agree with the Notes of Music, either of common or triple Time, &c . as for Example, from the third Position *forwards* , beginning with the left or advancing Foot to a Tune of common Time; which being accomplished will shew the Manner of the rest, whether *backwards*, *sideways* , or *round* , in that the same Method of counting will bear in them all, since the *Hop* certainly marks the first Note or what we call *Time* , tho' it be upon the right Foot, as in the third Position, or on the left in the fourth 64 fourth as follows, *viz* . the *Spring* or *Hop* , that is made upon the right Foot, beats Time to the first of the four Notes; the second Note is counted in the setting down or receiving the Weight of the Body upon the left Foot, after its having advanced the Length of a Step forwards; and the third Note is counted, when the right Foot receives the Body, as before, and finishes. The remaining fourth Note, as has been said, is in the Sink which prepares for the succeeding Step; and, to triple Time or of the Notes in three Bar or Measure, it is the very same, except that, as there are only three Notes, half the third must be borrowed for the Sink that prepares to mark the Cadence of the succeeding Step.

CHAP. XXI. Of the CHASSEE or DRIVING STEP .

The *Hop* or *Contretemp* last explained having introduced us to the Position from whence the *Chasse* or *Driving Step* is performed, namely, the *fourth* , since in that we took no farther Notice than of its being *sideways* , or *forwards* , in the said Position, without explaining the particular Manner in which the last Step, whether of a *Bouree*, *Coupee*, *Half Coupee* , or *March* is to be performed, when introducing any of the afore said *Hops* or *Driving Steps* ; and as this Step considerably varies, in its Method of Performance, from the

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Way in which it would otherwise have been done, had a *Bouree* , or *Coupee*, &c . followed, I fhall obferve, that it is much the fame as when, in *Fencing* , we put ourfelves in a Pofture of Defence; but, this Pofture being probably unknown to the *Ladies* , I fhall endeavour to give an Explanation of it, which take as follows: The Pofture of Defence moft ufually is to the right Hand, the whole Weight of the Body being upon the left Foot, and the right ftepped out fideways to the fame Side of the Room, about the 65 the Length of a Step, as in *Walking* ; the full Part of the Heel firft comes to the Ground, but afterwards the Foot is flat, only free from Weight, both the Knees being bent (u)); from which Pofition or Pofture the *Hop* before treated of is taken, as well as the *Chaffee* we are now about to defcribe, or from whence the *Longe* or *Pafs* is made in *Fencing* .

See the fecond Figure in Plate X.

However it ftill remains to fhew the Method, how the above-mentioned Step is to be performed, when we put ourfelves in the faid Pofition or Pofture, in which confifts the Perfection of it; and, for the greater Variety, in defcribing the fame we fhall begin to the right Hand, having already obferved it to the left, in the *Hop* aforefaid. But, for the better underftanding of this, we muft take Notice, that in a *Bouree* we are to make a Stop or Reft upon the fecond Step, when any of this Sort of Steps follow; in the *Coupee* upon the firft, and in a *Half Coupee* or *March*, &c . we ftand in one of the Pofitions from whence it is to be taken, which differ according to the foregoing Step's being performed forwards, backwards, or fideways; but, in all of them, it is generally taken from the firft or third Pofition either before or behind (v) . We fhall begin with the laft: For Example, the Weight of the Body being upon the left Foot, the right at Liberty behind it prepares for the *Kick* or foft *Stamp* fideways, for fo I muft name it, as not knowing what more properly to call it, by raifing the Heel of the hindmoft Foot, whether right or left, with a gentle and eafy Motion, the Toe or Ball of the Inftep pointing down to the Ground, but not fo as to bear upon it, by Reafon it will not be ready to perform the Step aforefaid; which is exceeding fwift, becaufe, as I have faid, the *Dancer* makes a Pauze or Reft, until the fourth Note in common Time is almoft fpent, and in triple the third; but, *before either of them expire*, the eafy *Stamp* or

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Kick is given, and instead of the Foot's being flat to the Ground, as in *Fencing*, in *Dancing* the Heel must first be placed thereto in order to receive the *Chaffee* I or

See the first Figure in Plate I. second Figure in Plate IV. or first Figure in Plate V.

66 or *Hop* that succeeds (w). How the latter of them is to be executed, we have shewn in the *Hops*; and, having just before observed the raising of the Heel and pointing of the Toe, I shall also take Notice, that, just as the *Kick* or *Stamp* is about to be made, the Toe, instead of pointing to the Floor, as at commencing, rises from thence; and the Heel comes down, but does not receive the Weight, 'till the *Hop* or *Chaffee* is made, which, in *Dancing*, is always immediately after this Step, it being a Preparation to that Purpose; for, as I have said, the Knees being bent, at the Instant the right Heel is struck against the Floor, it only remains to perform the Steps treated on; and whether *forwards*, or *backwards*, the Method is the same, as *fideways* above explained to the right Hand.

See the second Figure in Plate X.

Having now given some Hints, as to the Manner how the Step, that introduces a *Hop* or *Chaffee*, is to be performed, I shall proceed to the Explanation of the latter, which is a Step composed sometimes of three, and at other Times of four Steps to the Measure or Bar; and the most usual Way of their Performance is *forwards* and *fideways*. I shall begin with the former of these, namely, the *Chaffee* or *Driving-Step* of three Steps in a Measure, advancing to the upper Part of the Room, which is as follows, viz. the Weight of the Body being upon the left Foot, and the right stepped forwards, as just explained, into the fourth Position (x) with the Knees bent, in order to the Performance of the *Chaffee*, it begins by transferring the Weight; that is to say, before the rising from the said Sink, the Body, that was on the left Foot, is conveyed upon the right and foremost Foot, which then supports it, whilst the left, disengaged from the Weight, advances the Length of a Step, in rising from the above said Sink into the third Position enclosed behind the right, and again receives the Body. The said Rising beats Time to the first Note of the Measure (y), upon which the right, being at Liberty,

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See the fecond Figure in Plate IX.

See the fecond Figure in Plate IV. or firft of Plate XI.

67 Liberty, makes the fecond of the three Steps(z) ; but it differs fomewhat from that of the *Bouree* , in its being ftepped more open off to the right Hand, whereas the *Bouree* is directly advancing forwards upon which is counted the fecond Note; and the laft is reckoned in the *Kick* or light *Stamp* that prepares for the *Chaffee* following, which is the laft of the three Steps, and made with the left Foot; for, as I have faid, the Body, being on the right, refts thereon, whilft the left moves flowly forwards, the Toe preffing to the Floor, as in the *March* ; but not much above half its Length, in that the remaining Part is allowed to the light *Stamp* the left Foot gives forwards, on the Expiration of the laft Note; upon which it is then in readinefs to perform the fame thing over again, as in the *Bouree* (a) ; for this Step, in Continuance, changes the Foot, every three Steps, the fame as a *Bouree* . This Step with the contrary Foot differs only in the Weight's being upon the right Foot, inftead of the left, as in the former; and the left, at the End of the fecond Step of the foregoing *Chaffee* , being advanced into the fourth Pofition, in the Manner we have juft obferved, begins by transferring the Weight, and taking up the right Foot, as the other did by the left(b) , and of on if continued.

See the fecond Figure in Plate IX. only the right or advanced Foot is more open.

See the firft Figure in Plate IX.

See the firft Figure in Plate IV. or fecond of Plate XI. For the fecond Step `only more open, as has been faid, fee the firft the Figure in Place IX. and for the laft Step, fee the fecond Figure in the Fame Plate.

This Step *fideways* is the fame as above explain'd, except that, inftead of forwards, it is made fideways, which is the principal Difference; however, for the more eafy comprehending of the fame, I fhall obferve, that it begins from the fourth Pofition fideways

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to the right Side of the Room, the Face or Prefence of the Body being to the upper End of the Room, the Weight upon the left Foot as before, with the right placed, as defcribed by the Pofture of Defence, or Step which introduces this Sort of Steps(c) . The Weight is transferred, as before; and, in rifting, the left Foot is taken from the Ground, but, inftead of advancing up the Room, is now brought l 2 fideways

See the fecond Figure in Plate X.

68 fideways into the third Pofition inclofed behind the right, and receives the Weight in Time to the Mufic(d) . The fecond Step, with the right Foot, is fideways, the fame Way, and receives the Body(e) , which it fupports, 'till the third or fourth Note is expired(f) , according to the Time in which it is done, that is, whether it be of triple or common; upon which the laft Step or *light Stamp* is made, the fame Way croffing before the right(g) , with the Knees bent in readinefs to proceed to the *Chaffee* following, which is performed in like Manner, but on the contrary Foot.

See the fecond Figure in Plate IV. or firft Figure in Plate XI.

firft upon the Toe and afterwards upon the Heel. See in fome Meafure the fecond Figure in Plate VI. and fecond Figure in Plate X.

See the Point or firft in Plate VI.

See the fecond Figure in Plate XI.

As we are now come to the *Chaffee* of four Steps in a Meafure, the foregoing of three having been defcribed commencing with the left Foot, both *forwards fideways* and *to the right Hand* , I fhall, on the contrary, explain this beginning with the right Foot, *to the left Hand* ; but, in the firft Place, I fhall defcribe it, *advancing* up the Room, which is as follows: The Weight being upon the right Foot, the left advanced into the fourth Pofition(h) , in the Method already explain'd, begins, as before, by transferring the Weight, but, as I have faid, with the other Foot; for, as the *Chaffee* of three in the Bar transferred the Weight

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from the left to the right, this does it from the right to the left, the right and hindmoft Foot advancing into he third Pofition inclofed behind the left(i) , directly the fame Way as in that of three, except with this Difference, that as the firft Note in that was counted in the rifing and bringing of the Foot into the third Pofition, in this the two firft Steps of the four muft be performed fwift to the firft Note, as has been noted in the *Bouree* and *Bound* ; and the fecond Note is in the ftepping forwards of the third Step(j) , only, as I have obferved, a little open; upon which the Weight refts, 'till the third Note in

See the firft Figure in Plate IX.

See the firft Figure in Plate IV. or fecond of Plate XI. and, for the fecond Step which is made quick at the fame Time, fee the firft Figure in Plate IX.

See the fecond Figure in Plate IX.

69 in triple Time is fpent, or in common the fourth, in like Manner as, in the *Driving-Step* of three, it refted on the fecond, waiting for the Expiration of the third or fourth laft Notes, at which Infant the Step or Preparative for the next enfuing is made, and concludes(k) .

See the firft Figure in Plate IX.

In performing the *Chaffee* of four Steps in a Meafure, above explained *forwards, to the left Hand fideways* , the left Foot, inftead of being advanced, is open fideways in the fourth Pofition, the like Diftance to the left Hand, as in the *Point* or Beginning of a *March* , only the Heel and Foot are flat, as has been fhewn, in the *Hop* or *Contretemp* , to this Side of the Room(l) and it commences by changing, as above, forwards, only the right Foot, inftead of advancing as in that, moves fideways and is brought, in the rifing behind the left, into the third Pofition(m) , at which Infant the left Foot, which is the fecond of the four Steps, is ftepp'd with a fwift Motion, the fame Way, and marks Time to the firft Note(n) . Note The fecond is in the ftepping and croffing of the right Foot before the left(o) , which is the third Step; and the third is in the fetting of the left Heel down, in order to perform it

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again, as was illustrated by the Posture in *Fencing* , or in common Time upon the fourth as has been said(p) .

See the first Figure in Plate X.

See the first Figure in Plate IV. or second Figure of Plate XI.

See in some Measure the first Figure in Plate VI.

See the second Figure in the same Plate, and first Figure in Plate XI.

See the first Figure in Plate X.

This Step may also be performed with a quarter Turn, which only differs in this, that, after the Rise or Movement is made to the first two Steps that mark Time to the first Note, the third Step, which is with the right Foot, instead of crossing before the left, as before, in the stepping of it, turns a quarter Turn, which then faces full to the left Side of the Room to the Music as above; the fourth and last Step, which is with the left Foot, steps sideways to the left Hand, the same Way as the foregoing to the Preference, and, if continued one Step farther, the first two Steps face to the left Side in 70 of the Room, as the foregoing did to the upper Part; and the third Step, in which you turn the quarter, instead of stepping to the left Side of the Room, now faces to the lower End of it; the fourth Step, with the left Foot, steps sideways to the same Hand, and so on, if you please, 'till arrived to the Preference as at first. It is to be noted, that this Step does not, in Continuance, change the Foot, as the *Chaffee* of three in the Measure, or *Bouree* , but always begins with the same Foot, as in the *Bouree with a Bound* .

There is another Way of performing this Step, of which I shall take some Notice, viz . two Movements and Steps to the Measure, that is to say, the *Chaffee* of three Steps in a Bar already explain'd, to which is added a Sort of a *Half Coupee* , in the Nature of a *Driving-Step* ; which said Step is the fourth of the last described *Chaffee* , except that it is made

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plain here with a Movement or Rife from the fourth Pofition from whence it begun, and the releafed Foot opens in the Air, forming a quarter of a Circle, or a half Circle, & c .

As to the Performance of this *Chaffee* or *Driving Step* of two Movements, the moft ufual Way is forwards, turning a quarter, half, three quarter, or a whole Turn, the firft of which is as follows, viz. beginning, as we will fuppofe, with the right Foot, upon which the Weight ftands in the fourth Pofition, and the left advanced, but without any Weight(q) , as has been faid, except its own, commences by transferring the Weight in the fame Manner as defcribed in the *Chaffee* of four Steps with one Movement forwards to the upper Part of the Room, that is, the firft two Steps, namely, with the right Foot and the left(r) ; but not the third Step with the right, for, altho' it fteps a little open, as in the aforefaid, it does not receive any Weight, by reafon it prepares for the *Half Coupee* , which is to be made in the Manner of the *Chaffee* before mentioned. This Step is made upon the fecond Note of the three, as was explained by the Pofiture in *Fencing* , only inftead of *fideways* it

See the firft Figure in Plate IX.

See the firft Figure in Plate IV. For the fecond Step which is made quick at the fame Time, fee the firft in Plate IX.

71 it is forwards(s) ; and, as was already fhewn, the Knees being bent and Weight upon the left Foot, the *Half Coupee* , the fecond Movement of the *Chaffee* , begins by conveying or transferring the Body from the left to the right and foremoft Foot, immediately before rifing, on which the left of hindmoft Foot advances, fliding the Ball or Inftep flat to the Ground into the third Pofition behind the right(t) , which if releafes; and, in its being taken up from the Floor, it makes a quarter of a Circle in the Air, opening to the right Side(u) , facing the upper Part of the Room, or a quarter Turn to the right Side; or a half Turn to the Bottom, a three quarter Turn to the left Side, or a whole Turn; which faid *Coupee* is performed to the third Note, if to triple Time; and in common to the fourth.

See the fecond Figure in Plate IX.

See the fecond Figure in Plate IV.

See the fecond Figure in Plates XIV and XV.

CHAP. XXII. Of the CHASSE, or DRIVING STEP of two Movements or Bounding COUPEES .

This Step is performed two different Ways, *viz. advancing* and *retiring* ; the former of which begins by transferring the Weight refting on the right or left Leg in the fourth Pofition, and the latter by a Sway or Wave of the Poife of the Body, either on the right or left Leg from the fecond Pofition, which is the moft ufual Method of performing this Step; for, being in the fecond Pofition, and the Weight as much on one Foot as the other, it is only waving or fwaying the Body, whether upon the right or left Foot, during the Sink, preparing for the *Chaffee* or *Driving* Step, that is made by the difengaged and pointed Foot, whichfoever it be, always ways 72 ways *retiring* to the right or left, or backwards. But, if it begin from the Weight refting on the right or left Foot, as *advancing* to make the *Contretemp*, *Chaffees* , or the like, it begins by changing, otherwife directly, without changing, being duly prepared; tho' in its Performance *advancing* , it much refembles the *Chaffee* to the left Hand, of one Movement to four Steps, except that, inftead of one Movement made upon the Ground, here are two Movements or *Coupees* off from thence; and it is a Step frequently found in Tunes of common Time, not much unlike what we often fee *Boys* perform in Play, when they run along, and, in rifing from a Sink, knock or beat one Heel againft the other, lighting in the fourth Pofition, with the Knees bent, continuing the fame, perhaps, the Length of a Stret or Field.

The *Driving* Step or *Chaffee* of two Movements or *Bounding Coupees* is ufually perform'd fideways, tho' fometimes to one Part of the Room, and fometimes to another, as it falls out, which is according as the foregoing Step ended *to the right or left Sides, or upper or lower Ends* of the Room; for the better underftanding whereof I fhall give an Example of it to the left Hand, facing up the Room as follows, *viz .* the Weight of the Body being

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upon the right Foot, the left in the fourth Position sideways, as in the foregoing *Chaffee* or *Driving Step* of four Steps, to the same Side of the Room, the Knees bent(v) , & c . it begins by transferring the Weight to the left Foot, as in that, only in the rising, instead of the right Foot's being brought behind the left in the third Position as in that upon the Ground, it is here made off from thence, in a sort of Springing or Bounding sideways, in which the right and commencing Foot, in a Manner, *drives* the left and second Step of the *Coupee* before it; for the Spring or Bound no sooner is given and the right Foot brought into the first Position even, or the third Position behind the left(w) , than the left being at Liberty is *driven* the Length of a Step sideways(x) and then set down in the fourth Position.

See the first Figure in Plate X.

See the second Figure in Plate I. or first Figure in Plate IV.

See in some Measure the first Figure in Plate VI.

73 Position, the Knees being bent, as in the Posture of *Defence* . This second Step concludes the first of the two Movements or *Coupees* (y) , the Bound or Beginning of which is made upon the first of the four Notes, in that they are both counted as no more than one Step, as has been already shewn, not only in the *Bouree* and *Bound* but also in the *Chaffee* of four Steps; the second of the four Notes is reckoned in the Rest or Pause the Weight makes upon the Sink that prepares for the second Movement, viz . the third and fourth Steps, perform'd in the same Method as the first, by transferring the Weight, as aforefaid, and being made upon the third Note concludes the Step; and the fourth, as I have said, is in the Sink or Preparation for the succeeding Step, whether it be of the same, or any other Sort.

See the first Figure in Plate X.

To perform this Step *to the right Hand* is only to transfer the Weight: For Example, instead of the Body's resting upon the right Foot, as before, it must be placed on the left, with the right disengaged from any Weight, except its own, as has been shewn by the foregoing(z) ;

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the left intirely, in the like Manner, advancing fideways to the right Side of the Room, as the other to the left.

See the fecond Figure in Plate X. K. Foot

Having explained this Step *advancing* , I will proceed to its Method of *retiring* ; and the Difference between this and the former principally confits in the Weight of the Body's not being changed on its beginning now, as in the foregoing; but inftead thereof it directly commences from the fourth Pofition in which we ftand: For Infance, fuppofe you would perform it *retiring* , the fame Way we have defcribed it *advancing*, viz . fideways to the left, then, inftead of the Body's refting upon the right Foot, as in the aforefaid, it muft now reft on the left, the right being in the fourth Pofition fideways flat to the Ground, without any other Weight than its own, except the Toe a little pointed or preffing to the Floor, from whence it begins.

However, before I proceed in that, I fhall explain it *retiring* down the Room; which is from the fame Pofition, only the right K Foot 74 Foot is advanced, and not fideways, as here; and becaufe a *Beaten Coupee* or *Hop* , either forwards or fideways, generally introduces this Step, it may likewife not be improper to take fome Notice of it, which I fhall do, in the Explanation of the faid Step's *advancing* up the Room, fince that will be fufficient for the comprehending of it both Ways, in that the fame Manner of Performance is to be obferved in the one as in the other, only in the former the *Beat* is made fideways, inftead of backwards, as in the prefent.

CHAP. XXIII. *Of the BEATEN COUPEE or HOP .*

The *Beaten Coupee* or *Hop* forwards, beginning from the firft Pofition, the Weight of the Body being upon the left Foot(a) , makes a Movement or Sink and Rife, as was fhewn in the *Half Coupee* up the Room(b) and receives the Weight, as in that, upon the firft Note, fupporting the Body, whilft the left Foot *ftrikes* or *beats* againft the Heel of the right(c) , which *Beat* is upon the fecond Note; and then it fteps back to the Place from whence it

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came, in order to receive the Weight again, which after the *Beat* retires off from the Foot upon which it was, in a flow Motion, waiting for the Expiration of the third Note; upon which it comes down on the left Foot, in the fourth Position, much in the swift Manner described in the Preparation for a *Hop* or *Chaffee* (d) .

See the first Figure in Plate I.

See in some Measure the second Figure in Plate IX.

See the second Figure in Plate V.

See the second Figure in Plate IX.

If you would perform this Step with a *Hop* you only need, instead of the Movement as above, make a *Spring* or *Hop* upon the left Foot, whilst the right advances, as was explained in the first Spring of the *Rigadoon Step* of two; but tho' the Weight there does not 75 not come upon the advancing Foot, by Reason a second Spring is to be given first, here it must, as in the ending of a *March* , after which receiving of the Body the *Beat* is given, as above.

Having explained the *Beaten Coupee* or *Hop* , which conducts us to the Step we are treating of, and being in the Position from whence it is taken, that is to say, in the fourth, with the Weight upon the left Foot, and the right advanced, or more properly speaking, where it was left, in finishing of the *Beaten Hop* or *Coupee* ; being I say in the fourth Position, with the Knees bent, the *Flying Chaffee* or *Driving Step* of two Movements commences backwards, by bringing the right and foremost pointed Foot, in the Nature of a Spring or low Bound in rising from the Sink or Bending aforesaid into the third Position inclos'd before the left(e) ; which Bound or coming down of the right Foot marks Time to the first Note and relieves the left, which it drives backwards, the Length of a Step, receiving the Weight in the fourth Position(f) , with the Knees bent as at commencing, upon which the first Movement is ended. The Bound and Step are both reckoned, on account

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of their Swiftnefs, but as one; and the fecond Movement is made to the third and fourth Steps, which are, in their Performance, intirely the fame as the firft. The fecond Note is in the Bending of the Knees, after finifhing of the firft Spring or *Coupee* ; the third in the Bound upon the right Foot, which begins the fecond Movement; and the fourth is in the Bending of the Knees, as aforefaid.

See the fecond Figure of Plate IV.

See the fecond Figure of Plate IX.

As the Method, in which this Step is perform'd *retiring* , is now fhewn, I fhall return to the Place where I left off, and proceed in explaining it, as retiring fideways to the left Side of the Room and conclude what I fhall farther fay, on that Head; and firft of all it muft be noted, that it is the Reverfe to the foregoing *advancing* , for as in that the Foot, on which the Body refts at beginning, *purfues* or *drives* before it the Foot without Weight, in this the difengaged Foot *drives* or *purfues* the retiring Foot that fupports the Body, much like *retiring* in *Fencing* , as the firft explain'd is a Sort K 2 of 76 of *advancing* , which I think plainly appears from what has been faid in the Defcription of them.

The latter of the faid Steps being now fully defcribed, it only remains to add that, inftead of backwards, it muft be made *retiring* directly fideways, croffing the Room to the left Hand, in the fame Manner as *retiring* down it, which is all the Difference; and confequently it is unneceffary to make a farther Repetition, except that, as where I left off(g) , it commences from the fourth Pofition; and if perform'd *retiring* crofs the Room to the right Side, it is taken from the fame Pofition as when *advancing* to the left, only as I have obferved, it begins without transferring the Weight; but, when taken from the fecond Pofition, it is only fwaying or waving the Body to the Side you would perform it, whether right or left.

See in fome Meafure the fecond Figure in Plate VI.

It is to be noted, that the foregoing *Chaffee* or *Driving Step* of two springing Movements, when perform'd in triple Time, must have a *Springing Coupee* more added, to fill up the Bar or Measure; or instead thereof a *Clofe*, which is nothing more than that instead of finishing the additional *Coupee*, or in the Bound's lighting upon one Foot, as in that I described, it comes down upon both Feet, at the same Time, to the third Note in triple Time, completing the Measure, as if the *Coupee* had been finished. Examples of the latter are to be found in the *Chaconne de Phaeton* of Monsieur *Pecour*, twenty Bars before the End; and the foregoing of two *Springs* and a *Clofe* is to be met with in the *Paffacaille de Scilla* by the same Master, twenty seven Measures before the End, and in Tunes of common Time, as *Allemaignes*, *Rigadoons*, *Bourees*, & c. but, instead of the *Chaffee* or *Driving Step* of two *Springs*, we frequently meet with one of them put with the aforesaid *Clofe* to a Measure(h). CHAP.

See the Table of this Step in the Plate of Tables mark'd I.

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CHAP. XXIV. Of the CHASSEE or DRIVING STEP, of three Springs in the Same Place, from the third Position .

This *Chaffee* or *Driving Step* differs from the aforesaid, in its not being taken from the fourth Position, but from the third, in which Position as an Example we shall describe it, beginning with the right Foot, as follows, viz. the Weight is upon the left Foot, and the right in the third Position behind, being at Liberty(i), commences by bending both Knees, and at the same Time preparing for the *Clofe* or *Drive*, which is accomplished in the Straightening of the right Knee directly sideways(j), in the Rise or Spring from the Sinking aforesaid; in which it is brought into the third Position before the left on which the Body rests(k), and drives the left off sideways, or rather obliquely, in the Air(l), the Length of a Step. The said *Spring* or *Drive* with the right Foot marks Time to the first Note of the three in a Measure or triple Time; and the second is in the *Spring* or *Drive* with the left Foot now in the Air, which together with the right Knee that supports the Body bends, in order for the

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second Spring, which is made in a Rise from the same by a Spring or Bound into the third Position behind; then it releases the right by receiving the Weight(m) and *drives* the right Foot sideways into the Air, the Length of a Step(n) , from whence the third *Drive* or *Close* is made to the same Note, 3 by

See the first Figure in Plate V.

See the second Figure in Plate XV, or second Figure in Plate VI, only the Toe does not touch the Floor.

See the second Figure in Plate IV.

See the first Figure in Plate VI, only the Foot is in the Air.

See the second Figure in Plate IV.

See the second Figure in Plate XV.

78 by bending both Knees, as before; and, in the Spring or Rising from thence, the right Foot in the Air *bounds* into the third Position before the left† which it releases, tho' it is not *driven* , as in the others, but instead thereof remains in the third Position behind the right on which the whole Weight rests, concluding the Step on the contrary Foot(o) , in Readinefs to perform the same Step over again, and commencing with the left Foot.

The second Strain of the *Louvre* begins with this Step, the last Time of its playing over, with the same Foot as here, that is to say, on the *Man's* Side, but with the contrary on the *Woman's* ; and in the *Dance* it is performed facing to the right Side of the Room or *Lady* , and not to the upper End of it, as here described.

In triple Time this Step transfers the Weight and Foot, every Measure as in the *Half Coupee* , *March* , or *Bouree* ; but, when done to Tunes of common Time, instead of three *Drives* or *Springs* in a Measure, as in triple aforesaid, there must be only two; and consequently, if continued, they will always commence with the same Foot as the *Bouree*

and a *Bound* , or *Coupee* , & c . unlefs Steps of a contrary Nature, as the *Bouree* , *Half Coupee* , or *March* be made between them.

The *Driving Step* of two Springs agrees with the Notes of common Time, in the same Manner as was described in the *Flying* or *Driving Step* of two Movements; and it makes no small Figure, either in common or triple Time, since in the latter it is rare to meet with a *Paffacaille* , or *Chaconne* , without it; but, on the contrary it is sometimes found in three or four Places of one *Dance* , which demonstrates, how greatly it is valued and esteemed by *Mafters* (p) .

See the second Figure in Plate IV.

See the second Figure in Plate V.

See the Table of this Step in the Plate of Tables mark'd I.

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CHAP. XXV. Of the *FLYING CHASSEE* or *DRIVING STEP* backwards, with a *CLOSE* and *COUPEE* to a Measure

The Step, which I am now about to explain, begins from the fourth Position, as well as the *Hop* or *Chaffee* ; but, before I proceed, it must be observed, that it is composed of three different Steps, and commences with the first Movement of the *Flying Chaffee* or *Driving Step* retiring down the Room exactly in the same Manner as was explained, in treating of that Step† , ending in the fourth Position to the first Note, the Weight being upon the left Foot, and the right advanced, or rather, as I have said, left without Weight, in Readinefs to begin the second Movement of the said Step(q) ; which Movement is made upon the second Note of the *Saraband* or *Paffacaille* , to which it is done by making a *Clofe* from the Position above mentioned, in rising from the Sink or Bending of the Knees in which the *Chaffee* to the first Note ended; which *Spring* or *Clofe* is made, in turning a quarter Turn to the right Side of the Room, from the upper Part thereof, into the third Position, by taking

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up the right or advanced Foot, at the Instant the *Clofe* is made upon the left, before which the right is inclosed(r) . The third Note is in the *Coupee* , which is the third Movement and concludes the Step; and the said *Coupee* , which must be performed swift to the last Note, commences, by the right or

See Page 75.

See the second Figure in Plate IX.

See the second Figure in Plate IV, only it must be supposed facing to the right Side of the Room.

80 or inclofed Foot's making a Movement or Sink and Rife, ftepping open off fideways to the right Hand (s) , facing, as aforesaid, to the right Side of the Room, rather inclining backwards than directly fideways, by Reafon of its making Way for the left or hind Foot's more eafy and natural croffing before the right fideways into the fifth Pofition, in the Method fhewn in treating of the *Slip before and then behind* , ending, as I have faid, upon the third Note, with the Knees bent preparing for the following Step, which moft ufually is a *Half Coupee* (t) ; and it begins by taking of the right or hind Foot up, in rifting from the aforefaid Bending of the Knees, which is brought behind the left into the third Pofition (u) , turning a quarter Turn back again, from the right Side of the Room to the upper End, upon the firft Note of the Meafure. The fecond and third Notes are in the half Circle or Motion the left Foot makes in the Air, in its being taken from the Floor, (v) which, as I have faid, is upon the right Foot's receiving the Weight in the Rife from the firft Step; and the left Foot, being in the Air, is ready to perform a *Pirouette* , or any fuch like Step.

See in fome Refpects the fecond Figure in Plate VI, only it muft be fuppofed to the right Side of the Room.

See the fecond Figure in Plate XI. and it alfo muft be facing as aforefaid.

See the firft Figure in Plate IV.

See the first Figure in Plate XV.

If, instead of the right Side of the Room, you would perform it to the other Hand, the left Foot must be in the fourth Position advanced before the right on which the Body rests, in like Manner as the right was before, without any Weight except its own (w) , from whence it commences to the left Side of the Room, directly as the foregoing to the right; and the Step here treated on is to be found in the *Paffacaille Darmid* for a *Woman* , composed by Monsieur *L'Abbee* , in the sixth Measure, beginning with the right Foot, as above explained (x) . CHAP.

See the first Figure in Plate IX.

See the Table of this Step in the Plate of Tables marked I.

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CHAP. XXVI. Of the HOP of two Movements, from the fifth Position round in two half Turns .

This Step is much used in *Stage Dancing* , to which, indeed it properly belongs, as well as the foregoing; but as there are *Ladies* , who frequently arrive at such a Perfection as to be capable of performing this Sort of Steps, it may not be improper here to give an Explanation of some of the most remarkable of them, of which Number that under Consideration is one; which is often found in Tunes of triple Time, and sometimes in those of common, consisting of two Movements, viz . a *Hop* and a *Bound* both made in turning, the first commencing either from the fourth or fifth Position; from which last we shall explain it, beginning with the right Foot that supports the Body, as in the *Chaffee* or *Driving Step* , only the left, instead of being either open sideways or advanced in the fourth Position, from whence the aforefaid Steps are taken, must be a little more crossed, that is to say, the left Heel towards the Toe of the right Foot, without the least Weight bearing upon it, by Reason the Step begins by transferring the Weight (y) , which is accomplished in this Manner:

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The Body, as has been observed, being on the right Foot, immediately before the *Hop* or first Movement is made, is conveyed upon the left and foremost Foot, by transferring the Weight, upon which the *Hop* is given on the left Foot, in the right's being taken up from the Ground turning a half Turn from the upper Part of the Room to the lower End thereof, to the right Hand, making a half Circle in the Air the same Way behind the left Foot where it arrives. At the same Instant,

See the second Figure in Plate XI.

82 Instant, the Hop is made upon the first Note of the Measure; the second is in setting down the said right Foot in the fourth Position advanced before the left, on which the Weight rests, in its being brought from behind the left Foot, where it marked the first Note (z) . The third Note is in the coming down of the *Bound* , which is made, as afore said, in transferring the Weight from the left to the right, the very Moment before the *Spring* or *Bound* is made, by rising from the Sink or Bending of the Knees, which was on the setting down of the right Foot to the second Note, and bringing the left Foot on which the Body rested in a low *Bound* or *Spring* into the third Position behind the right; which being then released makes the remaining half Circle in the Air, by turning a half Turn more to the same Hand, as in the *Hop* or first Movement from the lower End of the Room to the upper Part, and finishes the Step with the other Foot in the Air sideways (a) . To perform the same Step with the other Foot, we are only to set down the right Foot into the fifth Position before the left, on which the whole Weight rests, which begins, as afore said, by transferring the Weight (b) ; and the *Hop* turns a half Turn to the left, exactly as the foregoing was described to the right (c) , & c . This Step is to the third Measure of the *Paffacaille Diana* , beginning with the same Foot, as above described (d) . CHAP.

See the first Figure in Plate XII.

See the second Figure in Plate XV.

See the first Figure in Plate XI.

See the fecond Figure in Plate XII. concluding &c. as in the firft Figure of Plate XV.

See the Tables of this Step in the Plate of Tables mark'd I.

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CHAP. XXVII. Of the CHACONNE or PASSACAILLE STEP .

The *Chaconne* or *Paffacaille* Step is compofed of three Movements, viz . firft a *Bound* , fecondly a *Hop* , and laftly a *Bound* , or *Balane* , and it is moft ufually taken from the third Pofition. I fhall, as an Example, defcribe it commencing with the left Foot which in its Performance is as follows; that is to fay, the left Foot difengaged and at Liberty behind the right, in the Pofition aforesaid (e) , begins the firft Movement by making a *Bound* , in the Manner already fhewn in treating of that Step, which, as I have there faid, is accomplifhed by a Sink or Bending of the Knees; from whence the Body is thrown into the Air, in the Spring from the Sink or Bending aforefaid, only turning a half Turn to the right Hand, and comes down upon the Toe of the left Foot to the firft Note; at which Infant the right, on which the Weight refted before the Change was made, follows or rather attends the left Foot, in the fame fwift Manner as explained in the *Bouree* and a *Bound* , remaining behind the left up in the Air, in order to perform the Movement that next fucceeds, facing to the lower End of the Room (f) ; from which Pofture the *Hop* or fecond Movement is taken, and marks the fecond Note, by finking and making a *Spring* or *Hop* upon the left Foot which fupports the Body, turning half a Turn to the right Hand, from the Bottom to the upper Part of the Room. The right Foot, which at the End of the *Bound* was behind the left, about the Length of a Step in the Air, is now the like Diftance before it (g) , ready to make the *Bound* L 2 or

See the fecond Figure in Plate V.

See the fecond Figure in Plate XIII.

See the fecond Figure in Plate XIV.

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84 or *Balone* , as the *French* call it, to the third Note of the Measure, which is in bending both Knees; and, in springing from thence, the Weight is transferred from the left Foot, and lights upon the Instep or Toe of the right which was in the Air, concluding in the third Position, as at commencing (h) .

See the second Figure in Plate V.

This Step, if continued, always begins with the same Foot, as the *Coupee* or *Bouree with a Bound* ; and to perform it with the contrary Foot only differs in this, that, instead of being in the third Position just described, the Weight must be upon the left Foot, with the right at Liberty behind (i) ; and, instead of turning to the right Hand, it now turns to the left, beginning with the right Foot, & c . (j) as the foregoing with the left.

See the first Figure in Plate V.

See the first Figure in Plate XIII. the first in Plate XIV. and the first in Plate V.

This Step, as above explained, is to the fifth Measure of the *Paffacaille Diana* afore said, and also in the same Measure of the *Paffacaille de Scilla* mentioned before, commencing with the right Foot; and it is a most agreeable Step in *Dancing* , rarely missing to be found more than once in one of these Sorts of *Dances* (k) .

See the Table of this Step in the Plate of Tables mark'd I, and also the Lift or Explanation.

CHAP. XXVIII. Of the HOP and two CHASSEES or DRIVES round in the same Place .

The *Hop* and two *Drives* or *Chaffees* is likewise a Step composed of three Movements, as the Title above specifies, and is performed from the fourth Position, in the Manner described in the foregoing *Hop* of two Movements from the fifth Position; which said 85 said Step begins by transferring the Weight in the like Method as the present. Having explained the former, beginning with the right Foot, I shall explain this with the contrary, and it is performed as follows, viz . the Weight being upon the left Foot, the right in the

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fourth Position advanced and at Liberty is prepared to receive the Body (l) ; which it does, the every Instant before the *Hop* or first Movement is made to the first Note, and from thence, I say, begins by sinking or bending of the Knees, in order for the following *Spring* or *Hop* , which is made upon the right Foot, in the left's being taken up from the Floor, and marks Time to the first Note, as was before observed, turning a half Turn from the upper End of the Room to the left Hand and leaving the left Foot without Weight, in the third Position behind the right, facing the lower End (m) ; from whence the first of the two *Drives* begins in bending of the Knees, as already shewn in the *Chaffee* or *Driving Step* of three Movements, upon the same Place, in Preparation for the *Spring* or *Bound* made in straightening of the Knees, turning a quarter Turn farther to the left Hand, facing full to the right Side of the Room, and lighting upon the left Foot, on its being brought into the third Position before the right, which is *drove* by it backwards, the Length of a Step in the Air; which said coming down of the left Foot is to the second Note, and the third is in the *Spring* or *Bound* made upon the right; and, in the Rise or Spring from the sinking or bending of the Knees, as afore said, the right Foot advances into the third Position behind the left, which being then released is *drove* , the Length of a Step in the Air, turning a quarter Turn more, opening to the left from the right Side of the Room to the upper End, and concluding in the Air (n) .

See the second Figure in Plate IX.

See the first Figure in Plate XIII, only the left Foot, instead of being in the Air, must be supposed to rest against the Heel of the right.

See the first Figure in Plate XV.

To perform this Step with the other Foot only differs in this, that, instead of the right Foot, the left Foot must be advanced (o) and,

See the first Figure in Plate IX.

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86 and, instead of turning the half Turn to the left Hand, as before described, it turns to the right, directly in the same Manner as the aforeaid (p) ; Examples of both which are to be found in the *Chaconne de Phaeton* of Monfieur *Pecours* , in the eighty seventh Measure beginning with the right Foot, and in the ninety first of the same *Dance* with the left, as above described (q) .

See the second Figure as aforeaid in Plate XIII, and the second Figure of Plate XV.

See the Table of this Step in the Plate of Tables marked I. and also the Lift or Explanation.

CHAP. XXIX. Of the FALL, SPRING with both Feet at the same Time, and COUPEE to a Measure .

The foregoing Step, ending in the Air with the left Foot, naturally introduces us to the present, which is of three Movements, and taken from thence in *falling* , *springing* with both Feet at the same Time, and a *Coupee* ; all which Steps are to be performed to a Measure, and consequently accounted but as one Step, which, in its Performance, is as follows, viz . the Face or Preference of the Body being, as in the foregoing, supported with the Weight upon the right Foot (r) , the Step begins by falling much in the same Manner, as explained in treating of this Step, when introduced by the *Galliard* sideways to the right Hand, only this is backwards in a slow and easy Motion, the very same as if you intended to fall quite to the Floor; but, as I said before, it is prevented from that by the left Foot which is in the Air, with the Toe pointed towards the Ground, attending and watching the falling Body so narrowly that, the very Instant it is in a manner past Recovery, it

See the first Figure in Plate XV, or first Figure of Plate XIV.

87 it flies swift to its Relief, to save it from falling, by receiving half the Weight in the fourth Position behind the right Foot(s) , with the Knees bent upon the first Note; from whence the Spring is immediately made with both Feet, acting at the same Juncture upon the second Note, that is, by changing the right Foot backwards and the left forwards(t) , the Knees being bent, as aforeaid, in Readiness to make the succeeding *Coupee* ; which is done

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by taking up the left or foremost Foot from the Floor and from the Bending aforefaid rising upon the Toe or Iniftep, making an open Step to the left Side of the Room to the third Note, neither directly sideways nor forwards, but between both. The second Step of the *Coupee* , which is with the right Foot, follows it, stepping the same Way in the like swift Manner, as the Beginning of the *Bouree with a Bound* , into the fourth Position before the left (u) , with the Knees bent as above.

See the second Figure in Plate IX, only the Weight must be equally upon one Foot as the other.

See the first Figure in Plate IX.

See the second Figure in Plate IX.

In order to make the *Half Coupee* , that usually follows this Step, which is very flow in that, of itself, it answers to a Bar, like the foregoing of three Movements, upon the Weight's being changed, the left Foot, which before supported the Body, being at Liberty, advances, in rising from the Sink or Bending aforefaid into the third Position behind the right(v) , which then is released, and makes a Circle in the Air to the second and third Notes, the first being upon the left's receiving of the Weight as aforefaid; and the *Half Coupee* , concluding thus with the right Foot in the Air, is ready to perform either a *Pirouette* , or the same Step over again with the contrary Foot(w) ; which only differs from the foregoing, in its beginning with the right Foot, and is found in the *Paffacaille de Scilla* , twelve Bars before the End, beginning with the last mentioned Foot, and in other Places of the same Dance(x) . CHAP.

See the second Figure in Plate IV.

See the second Figure in Plate XV.

See the Table of this Step in the Plate of Tables marked I, and also the Lift or Explanation.

CHAP XXX. Of the *CLOSE* beating before and falling behind in the third Pofition, upright *Spring* changing to the fame before, and *COUPEE* to a *Meafure* .

The *Clofe beating before* &c . which we are now about to explain, differs from the before defcribed Step of this Name, in its being done to the firft Note of the *Meafure*, and, inftead of refting the remaining two Notes, as in the aforefaid to the fecond, there are the *upright Spring* and *Coupee* to the third; and, inftead of the *Clofe*'s ending either in the firft or third Pofition with the Knees ftraight, as in the former, it here comes down behind with the Knees bent, after its beating before. This Step is to be performed as follows, *viz* . commencing either with the right or left Foot from the third Pofition(y) , by finking or bending not only the foremoft Foot on which the Body refts, but likewife the hind Foot without Weight; or from thence it begins, by making the *Clofe* in the like Manner, as aforefaid, in treating of the Step in the *Rife* or *Spring* from the above named Sink; but, inftead of the *Clofe*'s lighting in the firft or third Pofition, as in the foregoing, the beginning Leg beats before againft that on which the Body refted at firft(z) , and comes down in the third Pofition, as at commencing, only the Weight is equally upon both Feet(a) , and the Knees are bent, marking the firft Note. The fecond, as I have obferved, is 8

See the firft and fecond Figures in Plate V.

See the firft or inclofed Feet on the firft and fecond Figures in Plate IV.

See the hind Feet of the two faid Figures in Plate IV.

89 is in coming down after the *Rife* or *upright Spring* from thence into the Air, in which the Feet are changed, *viz* the firft laft and the laft firft(b) , the Knees being bent, as aforefaid, upon the firft Note in Preparation to make the following *Coupee* , which is fwift upon the third and laft Note of the *Meafure*, whether of a *Saraband* or *Paffacaille* , & c . by rifing in the Step the firft Foot makes forwards, opening either to the right or left Hand and receiving the Weight(c) ; after which the hind Foot and fecond Step of the *Coupee* move fwift, the fame Way, into the Fourth Pofition before(d) it, with the Knees bent, concluding

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in Readiness for the *Coupee* that usually attends these Steps; which is, as I have said, in the last described Step, as exceeding flow as the foregoing or its Introducer was quick, and made in rising from the aforeaid after transferring the Weight, and bringing the hind Foot into the third Position behind the foremost(e) , which being released makes a Circle in the Air, as aforeaid, either to the right or left Hand, according to which Foot the Step begun with(f) , and is ready to perform the Step over again with the contrary Foot to that with which you commence.

See the Change in the first and second and second and first Figures in Plate IV.

See the two first or advanced Feet in the Figures of Plate IX.

See the right or advanced Foot in the second Figure of Plate IX, and the left or advanced Foot of the first Figure in the same Plate.

See the second and first Figures in Plate IV.

See the Figures in Plate XV.

You are to take Notice, that these two Steps are in a Manner inseparable, as I have already observed of some others in the Beginning of this Discourse, and are to the last Measure excepting two and a half of the *Spanish Entree* for *two Men* , composed by Monsieur Pecour , belonging to the *Opera de l' Europe Galante* ; and also in the *Entree Espagnole* for a *Man* and a *Woman* , in the aforeaid *Opera* , composed by the same Master(g) .

See the twenty first Table in the Plate of Tables marked I, and the List or Explanation of the said Table.

The above described Step is sometimes performed, turning a whole Turn round, that is to say, half a Turn upon the *Cloze* beating before and coming down behind in the third Position, the other Matter 90 half being in the *upright Spring* ; and instead of the *Beat* 's being made against the Foot on which the Weight rested, when facing the upper End of

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the Room, it is here made to the lower Part in a half Turn, either to the right or left Hand, lighting in the third Position behind; from whence the *upright Spring* is taken, in rising or springing from the Floor, as aforefaid, only, inftead of the Feet being changed facind the Bottom of the Room, the remaining half Turn is made to the fame Hand up it: For example, fuppofe it commences with the right Foot from behind(h) , then the Turn muft be to the left, the *Clofe* ending to the lower End in the third Position, with the right Foot behind(i) ; but, in the half Turn belonging to the *upright Spring* , it is changed in the Air, and comes down in the third Position before the left, on which the Body refted at firft(j) .

See the firft Figure in Plate V.

See the firft Figure in Plate IV. and for the Beat before fee the fecond Figure in the fame Plate, only the Feet muft be fuppofed in the third Position down the Room.

See the fecond Figure in Plate IV.

The *Coupee* is intirely the fame, as defcribed in the foregoing, beginning from the firft or inclofed Foot; and, if with the left Foot, it begins in the fame Manner, by making a *Spring* or *Clofe* , & c . turning to the right, as above(k) .

See the twenty fecond Table in the Plate of Tables mark'd E and the Lift or Explanation of the faid Table.

CHAP. XXXI. Of the *PIROUETTE* .

The *Pirouette* is a Step that altogether confifts of Motion and Turning. There are two different Ways of performing it; either from a whole Position, the Weight refting on both Feet; or a half Position, when the Weight only refts upon one Foot, the other being in the Air, from whence it begins, as will appear: For inftead of performing it from the fifth Position, directly as we ftand, as in the former, in the latter it is made by adding a Step with the Foot in the Air backwards into the abovementioned Position behind, from whence

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they turn equally alike to either Hand upon the same Place, the Weight of the Body resting mostly upon the Foot which at first supported the Weight, the Difference being only in the stepping of the Foot which may as well be made forwards as backwards.

I shall now proceed to explain the Method of performing this Step, both these Ways, beginning in the first Place with the whole Position, which is as follows, *viz* . being, as was already observed, in the fifth Position, that is to say, when the Heel of either the right or left Foot, instead of being advanced right forwards, as in the fourth Position, is, as I have before shewn in the *Hop* of two Movements, round in two half Turns from the Position now treated on, and about the Length of half a Foot more cross'd before the hindmost Foot; so as that the Heel of the first in a Manner touches the Toe of the hind Foot, the Weight of the Body bearing as much upon one Foot, as the other, instead of the whole Weight's being upon the Foot which is behind, as in the *Hop* of two Movements(l) .

See the first and second Figures of Plate XI.

Having shewn the Position or Posture of standing, from whence this Step is taken, I will continue its Explanation, turning to either Side of the Room; and it is no more than making a Sink or Bending of the Knees in the above explain'd Position, the Rise whereof is made upon both Insteps to the first Note, in binding or pressing them strong to the Floor and raising the Body into the Air, during the Turning or Measure to which it is made: For Instance, if to the right, the left Foot is foremost(m) , if to the left the right(n) From the last of these we shall describe it, as follows: The Sink and Rise being made, as aforesaid, to the first Note, the second and third, if to triple Time, are in the flow Turning of the quarter Turn, which is to the left Side of the Room, in which Measure 2 the

See the second Figure in Plate XI.

See the first Figure in the same Plate.

92 the Feet are changed; namely, the right, which at commencing was first, is now last, and the left first, facing full the Side of the Room to which the Turn was made; and, if a

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half Turn, it is only adding a quarter Turn more, which then will be full to the Bottom of the Room; and, if a three quarter Turn, it continues on to the right Side of the Room a quarter Turn further.

It is also to be observed, that, if a quarter Turn be to a Measure, the second and third Notes are counted, during the Turning or *Pirouette*; the same, if a half or three quarter Turn; or, if to common Time, the same as already shewn in many Places of this Discourse. And, if it be a whole Turn, it is entirely the like in Relation to the Notes, but not in its Method of Performance; for, instead of the Body's bearing equally upon both Toes, as above, it now bears, in rising from the Sink or Preparative for the whole Turn, upon the Heel of one Foot and Toe of the other: For Instance, in the rising, as afore said, or marking the Time, the Weight bears half upon the Heel of the right or foremost Foot and the Toe of the Foot that is behind, in which Manner it turns to the left, as before, as far as the Bottom or lower End of the Room; at which Time the Toe of the fore Foot and Heel of the hind come to the Floor, continuing the Turn, 'till you arrive to the upper End of the Room or Place of setting out, and finish in a Readiness to perform the same to the other Hand if Occasion requires, by Reason of the Feet being changed, as I have said, in the middle of the Turn or setting down the Heel of the hind Foot and Toe of the foremost(o). Both the Ways of performing this Step, as above explained, turning a whole Round, are to be found in the fourth Bar of the *Saraband* belonging the *Royal Galiard*, composed by the late Mr. *Iffas*, and written by Mr. *De la Gard*, the second Time of its playing; the foregoing three quarter Turn, in the short *Saraband* for a *Man*, composed by Mr. *Pecour*, in his Collection of *Dances* published at *Paris*, in the Year 1704, by Mr.

See the contrary Figures in Plate XI. that is to say, for the first see the second, and for the second see the first Figure.

93 Mr. *Feuillet*, the thirteenth and fifteenth Bars before the End of the said *Dance*; and the quarter and half Turns are to be met with in most *Dances* (p). I shall now proceed to describe the second Way in which this *Pirouette* is taken and performed, viz. from a half Position instead of a whole, as was, for Example, the foregoing; that is to say, when

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the Weight of the Body is either upon the right or left Foot, and the other open in the Air pointed fideways, as in the *March* , or about an Inch or two more forwards, only it does not touch the Floor, as in that, by Reafon of its being the commencing Foot; from whence it begins, by making a Step backwards into the fourth Pofition, if it be a quarter or half Turn; but, if a three quarter or whole Turn, it muft be made into the fifth, as aforefaid, all of which are performed directly in the fame Manner, as the foregoing or whole Pofition, by dividing the Weight, at the End of the ftepping backwards of the Foot that was in the Air, which, upon fetting it to the Ground, receives fo much of the Weight as only ferves to direct and affift the Body in turning, as well as marking the Time, as aforefaid, in rifing from the Sink made for that Purpofe, on the ftepping of the Foot backwards upon both Toes, and turning either to the right or left Hand, which is according to the Foot that is in the Air, for the Turn muft be made to the fame Side; for Example, if the right Foot be in the Air, the Turn is to that Side(q) ; and if the left, it is to the left(r) .

See the twenty fourth Table in the Plate of Tables mark'd I. and alfo the Lift or Explanation of the faid Table.

See the fecond Figure in Plate XV.

See the firft Figure in Plate XV.

Having explained the foregoing or whole Pofition, turning to the left Hand, the taking fome Notice of it to the right may not be improper, in this Place, beginning with the quarter Turn: For Infance, the Weight being upon the half Pofition or left Foot, the right, extended as aforefaid(s) , begins in making a Sink or Bending of the Knee of the left Leg on which the Body refts; at which Infant the right is caft back, as was faid above, into the fourth

See the fecond Figure in the fame Plate.

94 fourth Pofition behind the left(t) , and preparing for the Rife marks the firft Note, which is made on fetting down or receiving a Part of the Poife of the Body upon the Foot that was in the Air; from whence the Turn takes its Rife, turning in a flow and gentle Turn to the

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right Side of the Room, and bearing or preffing the Toes to the Floor, as we have already fhewn in the foregoing, in which Turning the fecond and third Notes are fpent; that is to fay, the fecond Note is counted in changing of the Feet, which is in the Turning, as I have faid, for the right Foot, which was in the fourth Pofition behind, is about the fecond Note in the fame Pofition before the left, facing full the right Side of the Room; and the third Note is upon fetting down the Heel of the left Foot, and taking up the right, which is extended open fideways, as at firft, and concludes.

See the firft Figure in Plate IX.

A *Pirouette* with a half or three quarter Turn only differs from the *Pirouette* juft explained, in not ending to the right Side as in that; but, inftead thereof, the half Turn finifhes to the lower Part of the Room, half a Turn from the upper End(u) . And the three quarter Turn continues on, 'till it face full the left Side; but the whole Turn, as I have faid in the *Pirouette* , beginning from a whole or half Pofition, on which the Weight is equally divided, inftead of rifting upon both Toes alike, at the End of the Step made with the right Foot, by finking and ftepping backwards, as before obferved, into the fifth Pofition behind the left Foot(v) , in the Rife or Beginning of the Turn the right Toe or Inftep, being fet down to the Ground in the Pofition juft mentioned, receives one half of the Weight, the other remaining upon the Heel of the left on which the Body refted at firft. In the faid Manner half the Turn is made to the Bottom of the Room, bearing equally upon the Heel and Toe; and, when it arrives there, the remaining half is continued, by putting down the right Heel and Toe of the left Foot, which at firft begun upon the Heel

See the firft Figure in Plate XII.

See the fecond Figure in Plate XI.

95 Heel, as the right did upon the Toe, about which Time the Feet are changed, as we have obferved; that is, the right, which was ftepp'd or cast into the fifth Pofition behind, is

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now first, and the left left, concluding with both Feet flat on the Floor, the Preference of the Body being to the upper End of the Room, as at commencing(w) .

See the first Figure in Plate XI. And, if beginning with the left Foot, see the first Figure in Plate XV, and the first and second Figures in Plate XI.

As to the Agreement of this Step with the Notes of common or triple Time, it is the same as already explained in the *Pirouette* beginning from the whole Position; the only Difference is, that the Weight in that, being equally on both Feet, begins directly by making a Sink and Rise, the Rise of which beats Time to the first Note of the Tune, which is the same in this Step, except that the Body, being supported by a half Position, before it can begin as in the whole Position, the other Foot which is in the Air must be cast or set down in the fourth or fifth Position; from whence this Step is usually taken, in stepping either forwards or backwards, as the Step is to be made. The remaining second and third Notes of the Measure, if to triple Time, are counted, during the said Turning, a whole Round; or, if to common Time, the fourth is included, as has been observed.

This Step, in its Performance *forwards* , is in all Respects the same as the last described *backwards* , as to its Agreement with the Notes, or its Rising, Turning on the Toes, & c . only whereas, in the two foregoing *Pirouettes* , the Manner of performing the whole Turn is not the same as the quarter, half, or three quarter Turn, in this the whole Turn is done in the same Method as the rest, except that the Step is made *forwards* into the fourth or fifth Position, instead of *backwards* as in the last explained; and, as I have already observed in the foregoing Steps, if the Turn be only a quarter or half Turn, it commences from the fourth Position(x) , but if a three quarter

See the second Figure in Plate IX, beginning from the second Figure in Plate XV. And, if with the contrary, see the first Figure in Plate XV, and the first Figure in Plate IX.

96 quarter or whole Turn the fifth(y) . This Step *forwards* farther varies from the foregoing *backwards* , in that, altho' it commences with the same Foot, instead of turning to the

right Hand, as in the former, in this it turns to the left, as in the whole Position; so that, comparing this with the *Pirouette* first described, it will be easily understood, in that it is the same, except in not beginning directly, as in that; but if you suppose the stepping of the Foot *forwards* to be made, and place your Feet in the fourth or fifth Position, as before observed from a whole Position, there is then no other Difference, except that the whole Turn is performed in the same Method as the other(z) .

See the first Figure in Plate XI, commencing from the second Figure in Plate XV; And, if with the other Foot, see the first Figure in the aforefaid Plate XV, and it concludes in the second Figure of the aforefaid Plate XI.

See the twenty fifth Table in the Plate of Tables mark'd E, the List or Explanation of the said Table, and also the Steps contained in Plate XV.

CHAP. XXXII. Of the *PIROUETTE* introduced by a *COUPEE* .

This Step is taken from a half Position, as well as the two last described *backwards* and *forwards* ; but, instead of the Foot's being extended sideways in the Air, as in them, the Toe must here be pointed to the Floor, as in the Point or Beginning of the *March* , from which Position it commences.

However, before I proceed to a farther Explanation of this Step, I shall take some Notice of the *Coupee* that introduces it, which is composed of a *Half Coupee* with one Foot and a circular Motion made in the Air with the other, before its making the Point; which Step may be performed as follows, beginning with either Foot 97 Foot, by sinking and making a *Half Coupee* or Step forwards, marking Time to the first Note, in rising from thence.

If we suppose this Step to be made with the right Foot (a) , the circular Step or Motion with the left must then be made inwards to the second and third Notes, or the fourth, if common Time; that is to say, the *Half Coupee* being made with the right Foot, as aforefaid, the whole quarter of the left Leg moving in the Air, with the Knee stiff and Toe pointed,

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makes a circular Motion, by moving directly off sideways, as in the *Point* for a *March* (b) , only more round continuing on forwards, about that Distance from the other, forming a Sort of a Circle in the Air before the right Foot on which the Body rests all this Time, in bringing the left Leg, as above directed, that is to say, the Toe pointed and Knee stiff into the third Position, so as to touch the Ankle of the right Foot (c) ; and then it passes on directly sideways to the left Hand making a *Point* , about the like Distance from the Foot you stand upon as the stand upon as the *March* (d) ; from whence proceeds the *Pirouette* we are about to treat of, which is performed by making an easy Sink or Bending of both Knees preparing for the Rise or Straightening of them, which resembles a Spring, only it is not from the Ground; for, in the Rise or Spring from the Sink aforesaid preparing for the whole Round, the left Foot which was upon the *Point* is taken up from the Ground, turning quite round to the left Hand in the Air, with the Leg or whole Quarter extended in the Air, the Toe pointed, and Knee stiff, as in the circular Motion, about half a Foot from the Floor (e) . The Body, at the very Juncture the Rise or Spring is given, rises upon the Toe or Instep, as erect as a *Pyramid* , and turns round along with it, finishing to the upper Part of the Room as at first, only with the Toe in the Air; N from

See the first Figure in Plate I.

See the first Figure in Plate XV.

See the first Figure in Plate IV.

See the first Figure in Plate VI.

See the first Figure in Plate XV. If with the other Foot, see the second Figure in Plate I, the second Figure in Plate XV, the second Figure in Plates IV and VI, and lastly the second Figure in the aforesaid Plate XV.

98 from whence it may be continued as the *Half Coupee* , or *Bouree* , &c .

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This Step usually takes up a Measure, whether of three or four Notes to the Bar; the Rise or Spring to the *Pirouette* marks the first Note, and the rest are in the Turning; but the *Coupee* and *Pirouette*, tho' frequently found together, are in themselves distinct Steps (f) .

See the twenty seventh Table in the Plate of Tables marked I, and the List or Explanation of the said Table.

There are various other Ways of performing this Step, besides the described, as twice *round*, three Times *round*, *round* in an upright Spring beating before and behind during the Turning, and many more; which, as they are foreign to my present Purpose, I shall omit, and say something of the *Bouree before and behind, turning, &c* .

CHAP. XXXIII. Of the *BOUREE before and behind, and behind and before, advancing in a whole Turn* .

This Step is composed of two *Bourees* ; but, tho' in *Dancing* it may be performed to all Parts of the Room, or upon a Circle, an Explanation of it, commencing with the right Foot advancing to the Preference or upper Part of the Room, shall suffice, in that the left will be comprehended thereby, since the Difference is only instead of facing, as aforesaid. The Preference or Body, for Example, must be directed to the Part or Side of the Room, to which the Step is made; whether to the right or left Hand, lower End, or on a circular Figure, it will be the very same, except that, advancing to the said Parts, as before, upon a right or straight Line, you must perform the said Step circularly or round, commencing either with the right or left Foot, as it shall fall out, from any of the aforesaid Parts of the Room. This will appear from the following, which, as I have above observed, is advancing to the upper End of the Room with the right Foot, in order to which the Weight must be upon the left, with the right disengaged and at Liberty in the first Position (g) , which begins in making a Movement or Bending of the Knees; from whence the right makes the first Step of the three that compose the first of the two *Bourees* up the Room (h) , in stepping crossways before the left, on which the Body turns a quarter Turn to the right Side of the

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Room, the Rife of which, whether upon the Toe or Heel, marks the Time or firft Note. The fecond Note is in the next Step with the left Foot, on its receiving the Weight, which it does, after making a Step circularly before the right, in a quarter Turn more, now facing full to the Bottom of the Room (i) ; and the third and laft Step with the right, which is now upon the Point in the fourth Pofition before the left, concludes the firft *Bouree* , in preffing or fliding the Toe againft the Floor into the fame Pofition behind the left, receiving the Weight upon the third Note of the Meafure, and leaving the left Foot upon the *Point* in the like Manner (j) .

See the firft Figure in Plate I.

See in fome Meafure the fecond Figure in Plate IX, only it is to turn as directed.

See in fome Refpects the firft Figure in Plate VIII, only the right Toe muft be, as directed, upon the Point.

See the fecond Figure in Plate XII, except that the left Toe muft be pointed as directed.

The firft *Bouree* being thus ended, the fecond alfo begins with a Movement or Bending of the Knees, as aforefaid; from whence the left if ftepped or caft behind the right, in turning a quarter Turn farther, which will then be to the left Side of the Room, the Rife of which is to the firft Note or Time to a fecond Meafure; and the fecond Step of this *Bouree* is with the right Foot, turning the fourth or laft quarter Turn from the left Side of the Room, the Rife of which is to the firft Note or Time to a fecond Meafure,; and the fecond Step of this *Bouree* is with the right Foot, turning the fourth or laft quarter Turn from the left Side of the Room to the upper Part or Prefence thereof, the fetting down or receiving of the Body upon which is to the fecond Note. The third Note is in the laft Step of the *Bouree* made with the left, directly up the N 2 Room; 100 Room; and upon its receiving the Weight the fecond *Bouree* is ended, concluding in the firft Pofition, as at commencing.

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The foregoing Step, as above described, consists of two plain *Bourees* or *Fleurets* of one Movement only, whereas it frequently is performed with two; and if so, the second must be made upon the third Step, whether on the Ground or off from thence as in a *Bound*, as has already been explained in treating of these Steps.

But sometimes in *Dancing*, instead of the second *Bouree*, a *Coupee* is found commencing with either Foot, as it shall happen; but here it is with the left crossing before the right Foot on which the Body rests (k), in a quarter Turn from the lower End of the Room to the left Side, or in a half Turn to the Preface, the right Foot or second Step of which is set to the Ground, in the Method as when introducing a *Hop* (l), or, instead of the *Coupee* aforesaid, as in the seventh and eighth Measures of the first Couplet of a *Dance* of my own Composition, named the *Submission*, that is to say, on the *Woman's* Side. The left Foot not *coupeeing* before the right, as above, instead thereof, in turning a half Turn, receives the Weight, in rising from the Sink or Bending of the Knees in the third Position behind the right (m), which then is taken from the Floor, making a circular Motion in the Air opening to the right (n) and inclosed in the third Position behind the left (o), as in the two first Measures of the second Couplet of the aforesaid *Dance* on the *Man's* Side; and if the said Steps are with the other Foot, as on the *Woman's*, the same Method of Performance is to be observed to the left Side of the Room, as in the foregoing to the right (p). I N 2 have

See the second Figure in Plate XII.

See the second Figure in Plate X.

See the second Figure in Plate IV.

See the second Figure in Plate XV.

See the first Figure in Plate IV.

See the fecond Figure in Plate I. See in fome Meafure the firft Figure in Plate IX, only turning to the left. See in fome Refpects the fecond Figure in Plate VIII, only the left Toe is pointed. See the firft Figure in Plate XII, the firft Figure in Plate X, the firft Figure in Plate IV, the firft Figure in Plate XV, and the fecond Figure in Plate IV. See the twenty ninth Table in the Plate of Tables mark'd I, and alfo the Lift or Explanation of the Characters of this Step.

101 have been the more particular in defcribing thefe Steps, becaufe they are of more than ordinary Grace and Variety to *Dancing* ; but I fhall now proceed to the *Minuet* , the Subject of the *fecond Book* of this Work.

The End of the First Book .

T hese are to certify, that the foregoing Book, intitl'd the Art of Dancing explain'd , was defign'd and compofed long before the Book, intitl'd the Dancing Master , appeared, as we believe; and that we have carefully examin'd the faid Book, and found it compofed and written, in the fame Manner it now is, on the twenty feventh Day of January, 1727–8.

Witnefs our Hands, Alex. Jackson, Joseph Jackson , Dancing-Mafters.

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THE ART of DANCING EXPLAIN'D BOOK the SECOND.

CHAP. I. Of the MINUET STEP .

The *Minuet Step* is compofed of four plain ftraight Steps or Walks, and may be performed forwards, backward, fideways, & c . four different Ways, to which there are the like Number of Names annexed, to diftinguifh them from one another, arifing, not improperly fpeaking, from the Placing of the Marks upon them: For Example, a Movement or Sink and Rife, being added to the firft Step of the three belonging to the *Minuet Step* , produces a *Bouree*

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; and the 104 the like to the fourth and laft a *Half Coupee* , which together compofe what is commonly called the *Englifh Minuet Step* .

The fecond Method of its Performance is with a *Bound* ; that is to fay, inftead of the *Half Coupee* or Movement to the laft Step made upon the Floor, as in the aforefaid, you *bound* inftead thereof, which is the only Variation from the foregoing.

The third Method is quite the Reverse, becaufe, inftead of the *Bouree* , the *Half Coupee* is made firft and afterwards the *Bouree* , or as the *French* term it, *One and a Fleuret* , which is ufually called the *French Step*.

The fourth Way of performing this Step is, by adding another Movement to the third Step of the aforefaid *Fleuret* , or the fourth of the *Minuet Step* ; and it will then be notwithstanding the fame Step, only of three Movements. As to the two firft foregoing Steps, I fhall fay little concerning them, for the following Reafons: In the firft Place, becaufe they are now rarely, if ever, practifed amongft Perfons of the firft Rank, and feem to be, for the prefent, intirely laid afide; not as being ungraceful, or that the *Dancer* could not give Pleafure to the Beholders, or raife to himfelf a Reputation, in their Performance, but merely through Alteration of Faftion, which varies in this Refpect, as in Drefting, & c .

Secondly, becaufe they have been, in fome Meafure, already explained in the Beginning of this Book by the *Bouree* and a *Bound* , which, from what I then obferved, appears to be the fame as the *Minuet Step* here treated on, except that it there anfwers to a Meafure or Bar, but here to two, as the Time is much brisker than in the aforefaid flow Movements; and, as to their Agreement with the Notes, it is very different from what I have to fay, upon that Head, to the two laft Steps following; the firft of which is the third of the aforefaid, namely *One and a Fleuret* , or a *Half Coupee* and *Bouree*, ufually called the *New Minuet Step* , and the fame that is now *danced* in all polite Affemblies (q) . As it is become the *favourite* Step, my being fomewhat more particular in its Defcription, than 2

See the Characters of this Step in the Plate marked O, Number I. Table the fecond.

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105 than of the foregoing, may not be lost Time; for the *Minuet* is one of the most graceful as well as difficult *Dances* to arrive at a Mastery of, through the Plainness of the Step and the Air and Address of the Body that are requisite to its Embellishment, as will farther appear from the Sequel.

But to return to the Subject in Hand; having, I say, already observed, that the *Minuet Step* is composed of four plain Steps, without shewing the Method of their Performance, or their Agreement with the Notes of the Tune, I shall now proceed to describe both of these, which are to be accomplished in the following Manner: The Weight of the Body being upon the left Foot in the first Position the right, which is at Liberty(r) , begins the *Minuet Step* , by making the *Half Coupee* or first of the four Steps belonging to the *Minuet* , in a Movement or Sink and Stepping of the right Foot forwards(s) , the gentle or easy Rising of which, either upon the Toe or Heel, marks what is called *Time* to the first Note of the three in the first of the two Measures, which is of triple Time or of three Notes to a Bar; the second Note is in the coming down of the Heel to the Floor(t) , if the Rise was made upon the Toe, but if upon the Heel or flat Foot, in the tight Holding of the Knees before the Sink is made that prepares for the *Fleuret* or *Bouree* following, in which is counted the third and last Note of the Measure aforesaid; and the said *Bouree* or second Part of the *Minuet Step* , if I may so say, is made upon the second Measure of the Tune, as the *Half Coupee* was to the first, so that it is visible, from what has been said before, that one *Minuet Step* is of equal Value to two Measures or Bars of the Tune.

See the first Figure in Plate I, Book I.

See the second Figure in Plate IX, Book I.

See the second Figure in Plate I, Book I.

The Sink or Beginning of the Movement, that prepares for the *Fleuret* or second Part of the *Minuet Step* , for so I shall for the future call it, being made, there only remains to rise from the Sink aforesaid in the stepping forwards of the left Foot(u) to the O first

See the first Figure in Plate IX, Book I.

106 first Note of the second Measure, and first of the *Fleuret* or three left Steps of the four that compose the *Minuet Step*; the second Step of the said *Bouree* or *Fleuret* is made, swift forwards with the right Foot (v), to the same Note; and the third and last Step of the *Bouree*, or second Part of the *Minuet Step* with the left Foot(w), is to the third and last Note of the same Measure of the Tune, concluding the *Minuet Step* with the Weight upon the said Foot, as at first(x). It is to be noted, that it always begins with the right and ends with the left Foot; and it is performed faster or slower, according to the Tune that is played, which the *Dancer* is obliged to follow.

See the second Figure in Plate IX, Book I.

See the first Figure in the same Plate.

See the first Figure in Plate I, Book I.

Having described the foregoing Step *forwards*, I shall now proceed in it *sideways* to either Hand; and, in the first Place, to the right Side of the Room, or rather obliquely, that is to say, from the upper left Corner of the Room to the right lower facing to the upper right Corner of it, or rather in the Middle between directly sideways facing the upper End of the Room and, as said above, from Corner to Corner: For Example, instead of the left Side of the upper Corner and the right to the lower, the left Side or Shoulder points about the Middle of the upper left Corner and sideways directly crosses the Room; which will be easily understood by a supposed Line across the Room, for the right Shoulder consequently pointing the same Way below the Line, instead of facing the right upper Corner, as before, is now to the Middle or Space between the said Corner and directly up the Room; which will likewise be comprehended, by supposing a right Line up the Floor, and the Face a little turn'd looking towards the left Shoulder, or, more properly speaking, upon the *Gentleman* or *Lady* with whom we *dance*; and the said Turn, or rather Complaisance gives a most agreeable Twist

or Contraft to the Fafhion of the Body in this Step, and not a little Beauty to that Part of the *Minuet Dance* upon which it falls† but of that more hereafter. Having

See the *Gentleman* and *Lady* in Plate VI.

107

Having defcribed the Action or Pofture of the Body in which this Step muft be performed, if to Advantage, I fhall proceed in explaining the Motion or Stepping of the Feet upon the aforefaid Tract or Line; which is *fideways* to the right Hand, inftead of *forwards* , as in the foregoing, which is the principal Difference (y) . However, as it may not in all Probability be fo fully comprehended by what has been faid in the foregoing Step, it may not be improper to take fome farther Notice of it in this Place, *viz* . That it is to be taken from the firft Pofition, that is to fay, the Weight being upon the left Foot the right, which is at Liberty (z) , commences by making a Sink and Step, open off from the left Foot, on which the Body refts, *fideways* to the right (a) . The Rife of the Sink marks Time to the firft of the three Notes; and the reft are the fame, as when done *forwards* , the *Half Coupee* or firft Part of the *Minuet Step* being made to the firft Meafure of the Tune, as aforefaid, ending in the fame Pofition upon the right Foot, with the left difengaged (b) to perform the *Bouree* or fecond Part of the faid Step *fideways* , in like Manner as in the foregoing *forwards* ; which it does in making a Sink and Step to the right Hand *fideways* croffing behind the right on which the Body refts (c) , the Rife of which is to the firft Note of the fecond Meafure. The right Foot then makes a plain open Step *fideways* to the fame Hand (d) , upon the fecond Note, leaving the left upon the *Point* , in the very Place the Body refted before, in Readinefs to make the fecond Step, and is about the Diftance of a *Point* in the *March* (e) ; upon which the third and laft Step of the *Bouree* and *Minuet Step* is made to the third Note of the fecond Meafure of the Tune, by drawing the left Foot, pointed as it is firm to the Floor into the fifth Pofition behind the right (f) , receiving O 2 ceiving

See the Characters of this Step in the fecond Table of the Plate marked O, Number II.

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See the first Figure in Plate I, Book I. For the Action or Posture of the Body see the *Gentleman* and *Lady* in Plate VI.

See in some Measure the second Figure in Plate VI. Book I.

See the second Figure in Plate I, Book aforesaid. Action as at beginning.

See the first Figure in Plate XI, Book I. Action the same.

See the second Figure in Plate VI. Book I.

See the first Figure in the same Plate.

See the first Figure in Plate XI, Book I.

108 the Body, and concludes in the first Position, as at first (g) ; and it may be continued, as long as the *Dancer* pleases.

See the first Figure in Plate I, Book I.

The third and last Method of performing this Step is as follows: Instead of obliquely, as in the last explained to the right Hand, it is here diametrically or sideways crossing the Room directly to the left Hand, facing, not as in the aforesaid, but instead thereof full either up or down the Room, as it shall happen † .

See the Characters of this Step in the second Table of the Plate marked O, Number III.

This Step, in Performance, differs from the last described in this, that the right or beginning Foot, which before made the *Half Coupee* off to the right, now instead thereof makes a Sink and Step sideways to the left Hand, crossing behind the left Foot (h) , which supports the Body, marking Time to the first Note of the same Measure, and filling up the remaining second and third Notes, entirely the like as in the foregoing, except that, instead of the first Position as in them, it here ends in the third with the left Foot foremost or inclosed at Liberty

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to perform the *Bouree* , in the fame Manner to the left Side of the Room, as before to the right (i) . The faid *Bouree* or fecond Part of the *Minuet Step* begins, by making a Sink and open Step, off fideways from the right on which the Weight refts to the left Hand (k) , the Rife or Receiving of the Body upon which marks Time to the firft Note of the fecond Meafure, and the right Foot makes the fecond Step of the *Bouree* to the fecond Note, in drawing it pointed (l) croffing behind the left (m) , from the Place where it fupported the Weight, before the firft Step of the *Fleuret* was made; and the third and laft Step of the *Bouree* and fourth of the *Minuet Step* is made, by ftepping the left Foot open off from the right (n) , in like Manner as the commencing of the *Fleuret* , only without a Sink, ending in the firft Pofition, as at the Beginning of the Step, upon the left Foot (o) , which

See the fecond Figure in Plate XI. Book aforefaid.

See the firft Figure in Plate IV, Book I.

See in fome Degree the firft Figure in Plate VI, Book I.

See the fecond Figure in Plate VI, Book aforefaid.

See the fecond Figure in Plate XI, Book I.

See in fome Meafure the firft Figure in Plate VI, the fame Book.

See the firft Figure in Plate I, Book I.

109 which Step may be continued either diametrically or circularly, as Occafion offers.

We are now arrived at the fourth and laft of the before mentioned Steps, namely, that of *three Movements* or Bendings and Rifings; which is alfo commonly called the *New Step* , from its being ufed now as much, or very little lefs than the laft explained of *two Movements* only, and more efpecially when performed to the left Hand fideways before

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and behind, in that it compofes a Part of the *Minuet Dance* , as now practifed, of which I fhall have Occafion to fpeak more particularly hereafter.

In the Interim I fhall proceed in defcribing the prefent *Minuet Step of three Movements* , which, as I have already faid, is only the Addition of a Movement or a Sink and Rife more to the laft Step of the *Bouree* or fecond Part of the of the *Minuet Step* ; yet it will require a farther Explanation, by Reafon that it differs very much from the laft explained, in its Agreement with the Notes of the Tune; for, tho' that may properly be divided into two Parts or Divifions through the *Half Coupee* , in that it, together with the Sink which prepares for the fucceeding *Bouree* , anfwers to the firft Meafure of the Tune, and the *Fleuret* or fecond Part of the *Minuet Step* to the fecond, and confequently is of equal Value, tho' no more than a fingle Step, with the other three remaining, it is not the like here, becaufe the four Steps that compofe the *Minuet Step* are partly of an equal Space or Diftance one from the other, as in counting of one, two, three, four, and cannot fo juftly be divided into two Parts as the foregoing, which notwithstanding is but one *Minuet Step* , as I have faid before, feperated for the more familiar and eafy comprehending thereof; which faid Advantage we muft lofe in this Step, it being fo intirely of a Piece that a Divifion here would be as unnatural, as the aforefaid is natural, as will appear by the Defcription I am about to give of it, which in the firft Place fhall be *forwards* (p) ; and it is to be performed in this Manner. For See the Characters of this Step in the fecond Table of the Plate marked O, Number I. A Sink and Rife must be fupposed.

110 For Example, the Weight of the Body being upon the left Foot in the firft Pofition, the right difengaged and free (q) begins, as aforefaid, in making a Sink and Step forwards directly up the Room (r) . The Rifing or Receiving the Weight upon the Toe or Inftep marks the Time to the firft Note of the three belonging to the firft Meafure; the fecond is in the Fall of the Heel (s) and Sink which prepares for the fecond Step of the four belonging to the *Minuet Step* , which is made by ftepping of the left Foot forwards, in the fame Manner as the firft (t) ; and the Rifing or Receiving of the Body upon the Inftep is to the third and laft Note of the firft Meafure. The third Step of the faid four is made with the right Foot

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stepping a plain straight Step forwards (u) upon the Toe to the first Note of the three in the second Measure; the second is in the coming down of the Heel of the said right Foot (v) and Sink that prepares for the fourth and last Step which is with the left Foot, in stepping forwards from the Sink aforeaid (w) ; and the Raising or Receiving of the Weight upon the Toe is to the third Note of the second Measure of the Tune, concluding in the same Position from whence it begun (x) , in Order for a Continuance, which may be either more or less, according to the Largeness or Smallness of the Room in which the *Dance* is performed.

See the first Figure in Plate I.

See the second Figure in Plate IX. in some Measure.

See the second Figure in Plate I.

See the first Figure in Plate IX.

See the second Figure in Plate IX.

See the second Figure in Plate I.

See the first Figure in Plate IX.

See the first Figure in Plate I.

The two other Ways in which this Step is performed are *diametrically* or *sideways* ; the first of which (y) is in the like Manner as the *Minuet Step* of two Movements, or *One* and a *Fleuret* , to the left Side of the Room, that is to say, the right Foot always crossing behind the left; but as I have already in that Step described the Method in which the Feet are to be stepped, it will be needless at present to say any more than to show its Difference in counting to the Notes, from the former, which from what I have said above

See the Characters of this Step in the second Table of the Plate marked O, Number IV.

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111 above appears to be very different from the Step now treated on, as I shall endeavour to demonstrate by the following Particulars.

In the first Place, we are to suppose a Movement added to the last Step of the *Bouree* , or second Part of the *Minuet Step* , and the first Step with the right Foot (z) to be made upon the Toe to the first Note; the second is in the coming down of the Heel (a) and Sink upon the right Foot, which prepares for the second Step made with the left (b) , as was explained in the aforesaid, the Rising or Receiving of the Weight upon which marks the third Note of the first Measure, leaving the right Foot, as in the aforesaid, upon the Point (c) . The Drawing or Bringing of the right Foot pointed, as it crosses behind the left (d) , is the third Step, and marks Time to the first Note of the second Measure; and the second Note is in the Sink upon the said right Foot, preparing for the fourth and last Step that is made, in rising and stepping *sideways* from the said Sink upon the left Foot (e) , to the third Note, concluding in the first Position (f) as at commencing.

See in some Measure the second Figure in Plate XI.

See the first Figure in Plate VI.

See in some Measure the first Figure of Plate VI.

See the second Figure in Plate IV.

See the second Figure in Plate XI.

See in some Degree the first Figure in Plate VI.

See the first Figure in Plate I.

The next Way of performing this Step only differs from the foregoing, in that, instead of the right or beginning Foot's making the first Step *behind* , as in the last, it is here made *before* (g) , from whence it is called *before* and *behind* ; and this crossing or stepping of the

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Foot *before* renders the Step much more agreeable and fuller of Variety than the aforefaid, arising by Reason of the Twifts and Turns the Body naturally gives and receives in the Performance thereof.

See the Characters of this Step in the second Table of the Plate marked O, Number V.

But since this Step is much more used, in the *Dancing* of a *Minuet*, than the aforefaid, I shall endeavour to give as plain a Description of it as possible; in order to which I shall not only repeat the Stepping or Motion of the Feet, but also suppose, instead of two Bars or Measures to a Step in the *Minuet*, as in the aforefaid, only 112 only one Bar or Measure, which in Effect is the same Thing; for what matters it, whether we count three twice over, or fix but once; or whether the half Time is beat to one, two, three, or to four, five, six, which last Method, in my humble Opinion, I take to be much more familiar and easy to be comprehended than the other, in that there is not any Repetition of the first or second Measure; but, however that be, I am sure, it will afford a greater Variety, and possibly may inform some of what, perhaps, they were ignorant of before.

But to proceed in the Description of the Step now treated on: For Instance, the Weight and Position, as aforesaid (h), facing either to the upper or lower End of the Room, it begins in making a Sink and Step sideways, with the right Foot crossing directly before the left (i) to the same Side of the Room, and producing a Twift or Turn of the Body towards the said Step (j) which receives the Weight upon the Toe, marking Time to the first of the above-mentioned Notes. The second is in the coming down of the right Heel, in the third Position before the left (k) and Sink for the succeeding Step, which is made by stepping the left Foot, open off sideways from the right on which the Body is, to the left Side of the Room (l); the Raising or Receiving of the Body either upon the Toe or Heel marks the third Note, leaving the Toe of the right Foot upon the Point (m), in the same Place the Body was before the second Step was made. In the Stepping of the left Foot last mentioned it is to be observed, that the Body is convey'd or rather, more properly speaking, makes a becoming Feint in the Air not much unlike that made in the *Minuet* Step of *One*, and a *Fleuret* to the

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right, only there the Bend or Sway the Body makes in the Air was to the right (n) upon the *Half Coupee* , or first of the four Steps which compose the *Minuet Step* ; but here it is upon the second

See the first Figure in Plate I, Book I.

See the first Figure in Plate XI, Book I.

See in some Measure the Twift or Turn of the Body in the said Figure.

See the second Figure in Plate V, Book I.

See the first Figure in Plate VI, Book the same.

See the second Figure in Plate VI, Book I.

See in some Measure the Sway or Twift of the Body in the first Figure of Plate XI, Book I.

113 second to the left, and the Look or Turn of the Head, which in the former was to the left, is in this to the right (o) : The Toe, I say, being left pointed, as afore said, makes the third Step in the *Minuet* , by being drawn pointed crossing behind the left Foot, and receives the Body in a Twift upon the fourth Note or half Time, as above (p) . The fifth Note is in the Sink that prepares for the last Step of the four which compose the Step we now treat of, and is made in like Manner as the second Step with the left Foot to the third Note, in rising and stepping open off sideways (q) from the Sink afore said upon the left Toe to the fifth and last Note, except that the right Toe is not left pointed as in the former, but ends in the first Position as at Beginning (r) ; and the last Method of counting the Notes or Time to the Step will bear, as well throughout all the *Minuet Steps* before described as the present.

See also in some Degree the Twift or Sway of the Body in the second Figure of Plate XI, Book I.

See the second Figure in Plate XI, Book I.

See in fome Meafure the firft Figure in Plate VI, Book aforefaid.

See the firft Figure in Plate I, Book I.

Having explain'd the *Minuet Steps* which form the Circle of this *Dance* , I fhall next take Notice of fome of the moft remarkable Steps ufed, by Way of Embroidery or farther Grace thereto, as the *Hop*, *Double Bouree* , or *Fleuret* advancing or in the fame Place, *Balance*, &c.

CHAP. II. *Of the HOP in the MINUET.*

The *Hop* in the *Minuet* needs little farther Explanation, fince it has been already defcribed in the *Rigadoon Hop* of two Springs; I fhall therefore refer to that, becaufe it is the very fame as the *Hop* under Confideration, only, when performed in P a Minuet, 114 a Minuet, there muft be a *Bound* added and a different Method in counting of the Notes; for, inftead of performing the firft and fecond Springs to one Bar or Meafure, as in the aforefaid, they are divided, that is to fay, the firft *Spring* or *Hop* is to the firft Bar of the *Minuet Tune* , and the next Spring and the Bound which is added are to the fecond. They are all here to be reckoned but as one Step † , which is in its Performance thus: For Example, the Weight and Pofition being as aforefaid (s) , the Spring is made in like Manner upon the firft Note; but, inftead of the right or advanced Foot's being fet down upon the fecond Note, it is now put down to the third (t) , the fecond being counted in the Progreffs the right Foot made in the Air, concluding one half of the *Hop* in the Sink upon the aforefaid third Note, that prepares for the fecond Spring which is made, as in the aforefaid, to the fourth or beginning Note of the fecond Meafure by taking of the left Foot up from the Floor into the third Pofition behind the right and advanced Foot upon which the Weight of the Body now is (u) . The left being upon the Point and at Liberty makes the *Bound* , as was fhewn in treating of that Step, the Sink or Preparative for which marks the fifth Note; and the fixth is in the *Spring* or *Bound* upon the left Foot, by rifing or fpringing off from the right on which the Weight refted before the faid Spring was made, concluding as at firft (v) .

See the Characters of this Step in the third Table of the Plate marked O, Number I.

See the first Figure in Plate V, Book I.

See the second Figure in Plate IX, Book I.

See the second Figure in Plate V, Book aforefaid.

See the first Figure in Plate V. Book I.

This *Hop* in the *Minuet* may be performed *backwards* , in the same Manner as described *forwards* , except that, instead of commencing with the right Foot from the third Position behind, it must be from the same Position before (w) ; but the rest being intirely the same there needs nothing more to be said of it here, since it has been fully explained in the *Rigadoon Step* of two Springs *forwards* , by which it may be easily understood how it is performed *backwards* (x) . CHAP. 2

See the second Figure in Plate IV, Book I.

See the Characters of this Step in the third Table of the Plate marked O, Number II.

115

CHAP. III. Of the Double *BOUREE* upon the same Place .

This Step is taken from the third Position before and ends in the same behind, answering to two Measures of the Tune, the same as the *Minuet Step* , and is here esteemed but as one Step; tho'it tho' it is otherwise when it is performed in a *Saraband* , or such like flow Movement, for then one of them alone is to a Measure without any Dependence on the other, beginning with either the right or left Foot, as Occasion offers. But it is not so in the *Minuet* , for the first *Bouree* or *Fleuret* must commence with the right Foot, as an Equivalent to the *Half Coupee* ; and the second *Bouree* to the remaining *Fleuret* or second Part of the *Minuet Step* , as usual, with the left Foot, completing six Steps in the same Space of Time

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as the foregoing *Minuet Step* of four, and consequently much swifter in its Performance † , which is thus: The Weight of the Body being upon the left Foot in the third Position, the right inclosed before it and disengaged (y) begins in making a *Sink* or *Bend* of both Knees, from whence the right in rising steps directly open off sideways, either more or less according to the Tune: For Example, if to the above said slow Time, it may then be the Length of a Step in walking, or of a *Point* in the *March* (z) ; but not so now, by Reason of the Quickness of the Tune. Therefore, about half the Length of the said step, receiving the Weight of the Body upon the Instep or Toe of the right Foot to the first Note, the left on which the P 2 Weight

See the Characters of this Step in the third Table of the Plate marked O, Number III.

See the second Figure in Plate IV, Book I.

See the second Figure in Plate VI, Book afore said.

116 Weight was remains in the same Place, only the Toe is pointed (a) ; the second Note is in the Raising of the said left Toe and setting down or receiving of the Weight upon the left Heel, and also leaving the right Foot upon the Point where it marked the first Note (b) ; from whence it is drawn swift into the third Position behind the left (c) , at the same Time pressing to the Toe strong to the Floor, the receiving of the Weight upon which is to the third Note, concluding the first *Bouree* and Measure in a smooth easy Sink upon the right Foot, and bending the left the same Instant the right receives the Body in order to begin the second *Bouree* .

See the first Figure in Plate VI, Book I.

See the second Figure in Plate the afore said.

See the first Figure in Plate IV, Book I.

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The fecond *Bouree* is like the aforefaid, in rifing from the Sink by ftepping of the left Foot off fideways to the fame Hand (d) , receiving the Weight upon the Toe or Inftep to the fourth Note and Beginning of the fecond Meafure of the Tune, and leaving the right Toe upon the Point as aforefaid (e) ; the fifth is in the Raifing the faid Toe and fetting down or receiving the Weight upon the right Heel, leaving the left Toe pointed, as in the firft *Bouree* , or where it marked the fourth Note (f) ; from whence it is drawn fwift into the third Pofition behind the right Foot (g) , preffing the Toe ftrong to the Floor at the fame Infant; the receiving of the Weight upon which is to the fixth Note, and concludes the fecond Meafure of the Tune in the fame Step of the *Dance* , in the Pofition as at commencing.

See in fome Refpects the firft Figure in Plate VI, Book I.

See the fecond Figure in the fame Plate.

See the firft Figure in the fame Plate.

See the fecond Figure in Plate IV, Book I.

It muft be obferved, that if this Step is performed twice over, as in that under Confideration, the Sink falls upon the fixth Note of the fecond *Bouree* , the fame as upon the third in the firft.

Having defcribed the foregoing Step *upon the fame Place* , it may perhaps be acceptable to the Reader, if I add thereto the faid *Bouree running* or *flying* along the Room (h) , it being often ufed in *Dancing*

See the Characters of this Step in the third Table of the Plate marked O, Number IV.

117 *Dancing of a Minuet* by thofe who have attained to fuch a Perfection in this Art, as to render them capable of judging the moft proper Places of making ufe of it; and it only differs from the former by *advancing* , inftead of being upon the fame Spot of Ground.

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The *running Bouree* may be performed either from the Position treated on in the foregoing Step, or from the first as Occasion offers; but I shall at present only explain it from the latter, that is to say, the first Position: The Weight being upon the left Foot, as in the aforefaid (i) , it begins by making a Sink and Step with the right Foot forwards (j) . The Rise or Receiving of the Body upon the Toe marks the Time or first Note; the second Step, made with the left Foot (k) plain upon the Toe, marks the same Note; and the third Step, with the right Foot (l) plain in the like Manner upon the Toe, marks the third and last Note, concluding the first *Bouree* in the same Position upon the right Foot (m) , in a Readiness to begin the second *Bouree* . The latter *Bouree* commences by sinking upon the third Note and Step of the former, from whence it steps forwards, as the aforefaid (n) , the Rise of which upon the left Toe is to the fourth Note; the second Step plain with the right Foot (o) marks the fifth in the like Manner, and the third Step plain with the left Foot (p) the sixth; and it concludes in the first Position as at first (q) , from whence it may be continued. CHAP.

See the first Figure in Plate I, Book I.

See in some Measure the second Figure in Plate IX, Book I.

See the first Figure in the same Plate.

See the second Figure in the same Plate.

See the second Figure in Plate I, Book I.

See in some Measure the first Figure in Plate IX, Book I.

See the second Figure in the same Plate.

See the first Figure in Plate IX, as aforefaid

See the first Figure in Plate I, Book I.

CHAP. IV. Of the *BALANCE* .

The *Balance* is compos'd of two plain Steps, to which are added two Movements or Sinkings and Rifings commencing from two different Pofitions, namely, the firft and fecond Pofition or Point, as in the Beginning of a *March* ; and the faid Steps and Movements are equal in Value to one *Minuet Step* , and fill up two Meafures of the Tune the fame as in that (r) .

See the Characters of this Step in the third Table of the Plate marked O, Number V.

The *Balance* is performed thus: For Infance, the Weight of the Body being in the firft Pofition, as above, upon the left Foot (s) , the right difengaged makes the firft Movement and Step by finking or Bending of the Knees, and ftepping with the right Foot directly opening off fideways (t) , facing either to the upper or lower Part of the Room, as it fhall happen. The Rifing or Receiving of the Weight upon the Toe or Heel marks Time to the firft Note; and, if upon the Toe, the fecond is in the Coming down of the Heel (u) ; or, if made upon the Heel, it is in the tight Holding of the Knee after the Rife to the firft Note is made, leaving the left Toe upon the Point (v) , on the very fame Place the Body was at the Beginning of the Step (w) . The third Note, which concludes the firft Meafure and Part of the Step, is in the Sink that prepares for the fecond Step of the *Balance* , namely, with the left Foot from the Point aforefaid, in which it touches the Heel of the right Foot (x) and then fteps open off fideways (y) , receiving the Weight of

See the firft Figure in Plate I, Book I.

See in fome Degree the fecond Figure in Plate VI, Book I.

See the firft Figure in the fame Plate.

See the fame Figure in Plate VI, Book I.

See the fecond Figure in Plate VI.

See the fecond Figure in Plate I, Book I.

See the fecond Figure in Plate VI, Book I.

119 of the Body, either upon the Toe or Heel to the fourth Note, in the fame Place from whence it was brought from the Point. The Coming down or Fall of the left Heel is to the fifth Note, if the Rife be made upon the Toe; if not, in the tight Holding of the Knee, as aforefaid, ending in the firft Pofition, as at Beginning (z) . The fixth Note is in the Sink or Preparation for the fucceeding Step, whether it be the fame or any other; and, when this Step is performed with a quarter or half Turn, as it frequently is, it muft always be turning to the left Hand, if commencing with the right Foot, as it does in the prefent.

See the firft Figure in Plate I, Book I.

CHAP. V. *Of the two COULEES or MARCHES* .

To perform two *Marches* , inftead of a *Minuet Step* , in a fuitable and proper Place in *Dancing of a Minuet* , I take to be an agreeable Variation or Change; but, as the Manner of performing a *March* has been already fhewn, I fhall refer to what has been before obferved upon that Step, and only take Notice, that it muft begin with the right Foot to the firft Meafure, and with the left to the fecond. The firft of thefe is to be made upon One, Two, and Three; and the fecond upon Four, Five, and fix, in the like Method as already explained in the Step of this Name (a) . CHAP.

See the Characters of this Step in the third Table of the Plate marked O, Number VI.

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CHAP. VI. *Of the SLIP behind and HALF COUPEE forwards to the right and left Hands, each to a MINUET STEP* .

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This Step is composed of three plain Steps, as the Bouree, which are generally done to a Measure, as that, in other *Dances* ; but otherwise here, in that it is equal in Value to a Step in the *Minuet* , and consequently, like that, takes up two Measures or Bars of the Tune (b) . It is performed facing either, up or down the Room, as in *Dancing* of the *Minuet* it shall fall out, but usually to our *Partner* , and may be taken from the third or first Position: For Instance, the Weight being upon the left Foot, with the right at Liberty resting upon the Heel of the said left Foot, as in the *March* (c) ; or, if from the first, instead of behind, as we have observed, it is equal to the Foot on which the Body is, facing to the upper End of the Room, which shall here suffice as an Example (d) , and begins the *Slip* , or first and second Steps of the three that compose this Step, by making a Sink and Step sideways open off to the right Side of the Room (e) , rising upon the Toe or Heel to the first Note, and leaving the left Foot on which the Weight was (f) upon the *Point* in the same Place (g) . It rests there, during the counting the second Note; and the third is in the swift Drawing of the said left Foot pointed cross behind the right (h) , concluding the second Step of the three to the first Measure, in receiving the 2

See the Characters of this Step in the third Table of the Plate marked O, Number VII.

See the first Figure in Plate V, Book I.

See the first Figure in Plate I, Book I.

See the second Figure in Plate VI, Book I.

See the first Figure in Plate I, Book I.

See the first Figure in Plate VI, Book I.

See the first Figure in Plate XI, Book I.

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121 the Body in an agreeable Twift or Turn (i) with both Knees bent; that is to say, in the crossing, as aforefaid, the left Shoulder, in bringing forward before the right, is more raised by the elowering or falling of the other.

See the Contraft or Sway in the first Figure of Plate XI, Book I.

The first Movement being thus ended, with the Knees bent upon the third Note, in Order to the Performance of the *Coupee*, or second Part of this Step, which is made to the second Measure by rising from the Sink aforefaid and stepping of the right Foot forwards (j), the Rising or Receiving of the Body on the Toe or Heel marks the fourth or beginning Note of the second Measure; and the fifth is in the Coming down of the said Heel to the Floor, if the Rise was upon the Inftep in the first (k) or third Position (l), with the left Foot at Liberty the same as the right at commencing. The sixth Note is in the Sink which prepares for the same Step with the other Foot; and you are likewise to observe that, in the Performance of the *Half Coupee* or second Part of the foregoing Step, the Body returns from the said Twift in bringing the right Shoulder, which was behind and somewhat inclined downwards, to be equally forwards to the left and the same in Height: For Example, when we stand in a natural and erect Posture.

See in some Measure the second Figure in Plate IX, Book I.

See the second Figure in Plate I, Book aforefaid.

See the second Figure in Plate V, Book I.

But to return to the *Slip* to the left Hand, which is the very same as to the right already explained, it begins in rising from the Sink aforefaid, stepping open off sideways to the left Hand (m); and the rising upon the Toe or Heel of the left Foot marks the first Note, leaving the right Toe upon the Point (n), as the foregoing did the left, making a Pause or Rest whilst the second Note is counted. The third Note is in the drawing or crossing of the right Foot

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behind the left (o) , receiving the Body in the aforefaid Twift (p) and bending of both the Knees, in which the right Shoulder is Q raifed

See in fome Meafure the firft Figure in Plate VI, Book I.

See the fecond Figure in the fame Plate.

See the fecond Figure in Plate XI, Book I.

See the Sway or Twift in the fecond Figure of Plate XI, aforefaid.

122 raifed in advancing, as in the foregoing, to the right Hand the left Shoulder (q) was on concluding one half of the Step to the firft Meafure of the two; and the fecond is in the *Half Coupee* that is made as in the aforefaid, by rifing from the Sink which fell upon the third Note and ftepping of the left Foot forwards (r) . The Rife Receiving of the Weight upon the Toe is to the fourth Note of the next Meafure; the fifth is in the Falling of the Heel (s) , and the fixth in the Sink for the fucceeding Step, concluding upon the left Foot, as at beginning, in one of the faid Pofitions (t) .

See the firft Figure in the Plate XI, Book I.

See the firft Figure in Plate IX, Book I.

See the firft Figure in Plate I, Book I.

See the firft Figure in Plate I, or firft Figure of Plate V, Book I.

Having now fhewn the Method of performing this Step in *Dancing* of a *Minuet* , both to the right and left Hands (as indeed it cannot be done without the other by Reafon they both change the Feet but as one *Minuet Step* , two *Bourees* , or two *Marches*) fince this Step is much ufed in Tunes of common and triple Time, as *Rigadoons*, *Bourees*, *Sarabands* , and *Paffacailles*, &c . and alfo, inftead of being performed to two Meafures, as in this *Dance* , is often found to one Bar only (u) and of Confequence varies in the Method of

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counting from the aforefaid, it will not be improper to fay fomething of it here, efpecially as it has hitherto been omitted: For Example, in *Bourees* and *Rigadoons* the Rife of the firft Movement marks Time to the firft Note, as in the foregoing; but the fecond differs in this that, inftead of the Toe's being pointed during the counting of the fecond Note, it is drawn fwift behind the Foot on which the Weight is full upon the faid Note, receiving the Body in the Twift (v) and Bending of the Knees, as aforefaid. The Rife of the *Half Coupee* , which in the foregoing was to the fecond Meafure, is now to the third Note, and the fourth Note falls in the Sink for the fucceeding Step; or if done to two Meafures here, as in the *Minuet* , then, inftead of counting only upon the Point, the fecond Note before its drawing behind the third muft alfo be reckoned,

See the Characters of this Step in the third Table of the Plate marked O, Number VIII.

See the firft and fecond Figures in Plate XI, Book I.

123 reckoned, immediately upon which the *Slip* is made, as in the foregoing, to the fourth and laft Note. The Rife to the *Half Coupee* marks Time to the firft Note of the fecond Meafure; the fecond is in the Fall of the Heel, the third in the Reft the Body makes upon it, and the fourth in the Sink for the fucceeding Step.

But if to the above Tunes of triple Time it be performed to two Bars, it is much the fame, as in the Minuet, only more folemn and grave, and the Foot that is upon the Point follows the Rife in a flow Progrefs, preffing the Floor upon the fecond Note and Beginning of the third; but before the Expiration thereof it is brought fwift behind the Foot on which the Weight is, concluding the firft Meafure as in the *Minuet* ; and the *Half Coupee* is to the fecond Meafure the fame only, as I have faid, more grave and flow.

When this Step is performed to one Meafure, as in the aforefaid Tunes of triple Time, the eafy Rife from the firft Step made open off fideways is upon the firft Note; and the Point or fecond Step attends the faid Rife in a flow Progrefs, during the counting of the fecond Note, and then is drawn fwift behind, before the Expiring of the faid Note in a full Sink or

Bending of the Knees; and the third is in the Rife of the *Half Coupee* made from thence by ftepping forwards, as aforefaid, half of which is borrowed in the Sink for the next Step in the Movements laft mentioned. This Step is fometimes done to both Hands, as in the *Minuet* ; but it is often found fingle. Q 2 CHAP.

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CHAP. VI. Of *DANCING the MINUET in general* .

Ha ving explained the different Ways in which the Steps of a *Minuet* are to be perform'd, I fhall now fay fomething of that *Dance* in general and proceed to fhew, how the faid Steps form the Circle or Figure thereof by linking them one to another in Order as they fall; and in the firft Place obferve, that the *Minuet* now in Ufe is compos'd of three different Steps that form the Figure of it, which is moftly circular or in the Shape of an S reverfed or an Z (w) , upon which faid S or Z the abovenamed Steps prefent themfelves, as follows: That is to fay, after making our Honour or Courtefy to the Prefence (x) or upper Part of the Room in which we *dance* , and afterwards to our *Partner* (y) , the *Dance* begins directly. Inftead of ftepping back again into your Place, as the Cuftom was formerly, and alfo inftead of ftanding to wait the Clofe or Ending of a Strain of the Tune, begin upon the firft Time that offers, in that it is much more genteel and fhews the *Dancer's* Capacity and Ear in diftinguifhing of the Time, and from thence begets himfelf a good Opinion from the Beholders, who are apt to judge favourably of the following Part of his Performance; whereas the attending the concluding or finifhing of a Strain has the contrary Effect.

See the fecond and fifth Divifions of the Plate marked U.

See the *Gentleman* and *Lady* in Plate II.

See the *Gentleman* and *Lady* in Plate IV.

However the latter is by much the fafer Way for thofe whofe Ear is not very good, the concluding of a Strain of the Tune being much more remarkable than the middle Part;

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for, if they should happen to begin out of Time, it is a thousand to one if they recover 125 recover it throughout the *Dance*. But on the other Hand, had they waited a remarkable Place of the Tune, and taken the Time at Beginning, they might have come off with Reputation and Applause; for many *dance* the *Minuet Step* in true and regular Time, tho' out of Time to the *Musick*, which is occasioned by not hitting with it right at first; and not being able to recover it afterwards, they *dance* the whole *Minuet* out of Time. Their *dancing* on this Account loses its Effect upon the Beholders; for, if the Steps and the Notes do not perfectly agree, in their performing, one with another, they can produce no Harmony, and if no Harmony, no Pleasure to those they design to entertain.

But to the Step and Figure, as afore said, the Honour or Courtesy being made as above, the *Lady* faces the *Gentleman*, who, just before the *Dance* commences, presents his right Hand, or makes a Motion as tho' he would if he was not at too far a Distance, and begins the *Dance* in making the *Half Coupee* and *Fleuret* (and rest of the Steps leading to what I call the *Introduction*) open off sideways to the right Hand in the Manner already described, facing the *Lady* or right Side of the Room, who performs the same to the left (1); and in the following Step they return again in two *Minuet Steps* of three Movements to the left, all behind, the last of which ends to the upper Part of the Room (2) to which both advance in *One* and a *Fleuret* (3). About this Time the *Gentleman* presents his right Hand to the *Lady* (4) and performs four more of the said Steps (4); the first whereof is either advancing, as the foregoing, or sideways open off to the right Hand facing the Preference or upper End, as afore said, the rest turning gradually the same Way, 'till he arrives at the left upper Corner of the Room facing the Bottom thereof (a). During this he hands or introduces the *Lady* into the *Dance* in the most

See the Characters or Steps marked I in Plate IV, or first Division of this Dance in the Plate distinguished by the Letter U, Book II.

See in Plate IV, or first Division of the Plate distinguished by the Letter U, the Steps or Characters marked 2, and 3.

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See the Characters or Steps marked 4 in Plate IV. or first Division of the Plate marked U.

See the *Gentleman* and *Lady* in Plate V.

See the Characters or Steps marked with the Figures 5, 6, 7, 8, in Plate V, or in the first Division of the Plate marked U on the *Man's* Side.

See the *Gentleman* or first Figure in Plate VI.

126 most agreeable Manner he possibly can, by leading or conducting her in the Circle round him in her Performance of the like Number of Steps (5) , that is to say, of *One* and a *Fleuret* forwards; and, about the End of the second or third Step after giving Hands, he breaks off or lets go the (9) *Lady* who continues on a Step more to the lower right Corner of the Room, and then makes a *Half Coupee* and *Bouree* to the same Hand sideways to the upper End of it (7) , provided the Break or Letting go of the Hands was upon the second Step (8) , as I have observed; but, if on the third (9) , the *Half Coupee* and *Bouree* or fourth of the Steps aforeaid is made directly facing the upper Part of the Room (10) , as I have said (b) , concluding the first Division or Part of the *Minuet Dance* in the Hat's being put on in a graceful Manner.

See the Steps upon the *Lady's* Tract marked 5, 6, 7, 8, in Plate V, or in the first Division of the Characters or Steps contained in the Plate marked U.

See the Characters or Steps marked 6 and 7 in Plate V, and first Division in Plate marked U.

See the Character or Step marked 8 in Plate V, and Division aforeaid,

See the Character or Step marked 6 upon the *Lady's* Tract or Figure in Plate V.

See the Character or Step marked 7 in Plate V.

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See the Step marked 8.

See the *Lady* in Plate VI.

There is no general Rule in the Performance of this Dance, as to its Length or Shortnefs; however I fhall reduce and divide it into fix Parts or Divifions (c) , by Way of Diftinction one from another, each confifting of eight *Minuet Steps* , which to a *Minuet* Tune of the like Numbers of Bars will anfwer the firft Strain played twice over † .

See the whole Dance included in the Plate marked U.

See the Mufic contain'd in the fourth and fifth Plates or firft Divifion in the Plate marked U.

CHAP. VII. *Of the Figure of S reverfed or fecond Divifion .*

Having explained the Introduction or firft Part of this Dance, I fhall now proceed to the fecond; which in Figure is circular lar 127 or, as I have faid, in the Form of an S reverfed, or Z, upon which fall the Steps that adorn this Part of the *Dance* , and are performed as follows: For Infance, the *Gentleman* at the upper left Corner of the Room faces the *Lady* who is at the lower right in the third Pofition, where the foregoing ended with the right Foot difengaged and inclofed before the left(d) , and they commence in performing about four of the *Minuet Steps* of three Movements before and behind fideways croffing the Room to the left Hand; that is to fay, the *Gentleman* performs to the right Side of the Room and the *Lady* to the left(l) , who by turning a fmall Matter gradually upon the third and fourth of the faid Steps meet in the Middle of the Room facing one another(e) , and pafs obliquely upon the right Hand of each other; that is, the *Lady* to the uppermoft right Corner, and the *Gentleman* to the lower left† , continuing on the remaining half Circle or Figure in four *Minuet Steps* of *One* and a *Fleuret* forwards(2) . The *Lady* , as I have faid, paffes on round by the right upper Corner 'till fhe arrives at the left, looking full to the Bottom of the Room(f) .

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See the *Gentleman* and *Lady* in Plate VI.

See the Characters or Steps marked 1, 2, 3, 4, in Plate VI.

See the *Gentleman* and *Lady* in Plate VII.

See the Tract or Figure in Plate VII, or fecond Divifion in Plate U.

See the Characters or Steps marked 5, 6, 7, 8, in Plate VII, or fecond Divifion of the Plate marked U.

See the *Lady* in Plate VIII.

The laft of the forefaid Steps(3) may alfo be made open off fideways to the right Hand, turning a quarter of a Turn the fame Way; that is, the *Lady* from facing the left Side of the Room (g) turns down it, concluding in the third Pofition as above. The *Gentleman* does the fame, paffing by the lower left Side in his Way to the right, and concludes as aforefaid, only up the Room(h) .

See the Character or Step in Plate XIII, marked 8.

See the *Lady* and *Gentleman* in Plate XIII.

See the *Gentleman* in Plates VII and XIII.

But, inftead of either of the former Ways, this Part of the *Dance* is frequently performed in making the firft of the four Steps forwards, after paffing each other, and then not continuing the remaining Circle on forwards, or to the laft *One* and a *Fleuret* open off to the right Hand fideways, as before; but inftead thereof three of 128 of the faid *Minuet Steps* are made directly opening off fideways to the right Hand, by making half a Turn upon the *Half Coupee* , or Beginning of the firft of them, from the upper End of the Room, the left continuing on to the upper left Side facing the lower End. The *Gentleman* performs the

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same Way except that, after the half Turn from the Bottom, he makes the said three Steps to the lower right Side of the Room facing the *Lady*, or up it, answering the playing of the second Strain of the Tune twice over,†, which now has been played once through, and concludes the second Division of the *Dance*; and it is likewise to be observed that, in the Performance of these eight *Minuet Steps*, the *Gentleman* and *Lady* only alternately change Places(k).

See the Music contained in Plates VI and VII, or second Division in the Plate marked U.

See the *Gentleman* and *Lady* in Plate VIII.

CHAP. VIII. Upon PRESENTING the right Arm or third Part.

The second foregoing Step being explained we enter upon the third, which consists in the Ceremony of *presenting* or giving the right Hand; and in it there is no small Beauty and Air, as to the graceful and easy raising of it, in Order to take Hands, and also the gentle and natural Fall on Letting them go. As for the Tract or Figure it varies from the former, in its being circular but particularly towards the latter End, upon which Tract the Steps we now treat of are to be performed, as follows: For Example, the *Gentleman* at the lower Part of the Room on the right Side, and the *Lady* at the upper left Side, facing each other(l), begin the first Step

See the Plate aforeaid.

129 Step either obliquely open off sideways to the right Hand, or else instead thereof make four *Minuet Steps* of three Movements before and behind crossing the Room to the left Hand; that is to say, the *Gentleman* to the left Side of the Room and the *Lady* to the right(6), turning a little upon the third and fourth *Minuet Steps*, so as to face each other near the Middle of the Room(m). Instead of passing forwards to the cross Corners, as in the second Division, they turn a quarter off to the upper and lower Ends of the Room upon the last Movement of the fourth *Minuet Step*: For Instance, the *Gentleman* to the Preference or

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upper Part, and the *Lady* to the lower(n) , to which each advance purfuing their refpective Tracts in taking as large a Circumference, as the joining of Hands will admit.

See the Characters or Steps marked 1, 2, 3, 4, in Plate VIII, or third Divifion of Plate U.

See the *Gentleman* and *Lady* in Plate XI.

See the *Gentleman* and *Lady* in Plate IX.

In performing the four remaining *Minuet Steps* forwards(7) , which are of *One* and a *Fleuret* , the right Arm is to be raifed in the Manner before obferved, about the turning off or ending of the fourth *Minuet Step* of three Movements(8) , as a Sign or Warning to the *Lady* of the *Gentleman's* prefenting his Hand, which is given by an eafy Bending of the Elbow before it is prefented near the End of the fifth *Minuet Step* , continuing on round the upper right Corner of the Room and the *Lady* the lower left. About this Time the Hands are let go and the Arm falls gently to the Side, whilft the eighth Step is perform'd obliquely off fideways to the right Hand(o) and lower right Corner of the Room, the *Gentleman's* Head being a little turn'd looking upon the *Lady* who does the like to the upper left Corner, concluding in the third Pofition as at commencing this Divifion, only much nigher to each other, and the Shoulders pointing to the upper and lower right and left Corners of the Room, as was already fhewn in the Explanation of this Step; R which,

See the Characters or Steps in the faid Plate IX marked 5, 6, 7, 8, or third Divifion of Plate U.

See the laft Step in Plate VIII, marked 4, and firft of Plate IX.

See the *Gentleman* and *Lady* in Plate VIII.

130 which Part or Divifion of the *Dance* , as here treated on, falls upon the firft Strain of the Tune, the fecond Time of playing, and anfwers to the Strain twice over(†).

See the Mufic to the Steps in Plates VIII and IX.

As for the Taking off or Keeping on the Hat I fhall not take upon me to determine, leaving it to every one's Choice to act as they fhall think moft agreeable, fince it intirely depends upon Fafhion and Fancy; but, as I have a Right as well as others humbly to offer my Thoughts on this Point, I fhall declare in Favour of the former, in that it has the Appearance of much more Complaifance and Air than Keeping the Hat upon the Head, which in my humble Opinion feems more flat and difrefpectful; and the Taking off and Putting on of the Hat with a good Air likewife gives a fingular Grace to the *Dance* , which is all loft by its remaining upon the Head.

But if it fhould be objected, that it is inconvenient and troublefome to take off the Hat with the right Hand, by Reafon it muft be changed to the left before the right can be at Liberty to prefent to the *Lady: I anfwer* , it is eafy to be done; or it may be taken off with the left Hand as well as the right, and then once changing will ferve, which may be upon the letting go or breaking off Hands, that is to fay, in making *One* and a *Fleuret* open off to the right Hand. The faid Step finifhes the Part of the *Dance* now treated of; and the Hat is to be taken off with the left Hand on giving the right falling naturally and flow down to the Side, and holding the Hat at Arms Length during the Time of changing, as was above obferved.

CHAP.

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CHAP. IX. Of the *FOURTH DIVISION* or *PRESENTING* of the left ARM .

As the laft explained treated of the *prefenting* or giving the *right Hand* , the prefent or *fourth Divifion* is upon *prefenting* of the left, which in its Performance is thus: For Infiance, being upon the left of each other, the Hat in the right Hand, the Pofition and Prefence of the Body the fame as at the Beginning of the third Part, only, as I have faid on the Conclufion thereof, fomething nighr together, and the Body a little more turned to the right, the *Gentleman* who faces the upper Part will be to the fame Side of the Room, but the

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Lady , as she faces the lower Part, is to the left(p) ; to both of which each advance in eight *Minuet Steps* , returning upon the same Circle or Tract that conducted them hither, which is enlarged by the aforefaid turning(9) and making the first *Minuet Step* which is of One and a *Fleuret* forwards; and on the commencing thereof the left Arm is raised (q) in a flow and easy Motion, in Order to be *presented* or given, which is much upon the second *Minuet Step* by a gentle bending of the Elbow, as in the aforefaid.

See the *Gentleman* and *Lady* in the Plates VIII and X.

See the Steps in Plate X, marked 1, 2, 3, 4, 5, 6, 7, 8, or the fourth Division of Plate U.

See the *Gentleman* and *Lady* in Plate X.

But, instead of the second's being a *Minuet Step* of One and a *Fleuret* , you may make the *Minuet Hop* , which, if well executed, is an agreeable Variation proceeding round in the Continuation of three *Minuet Steps* more of One and a *Fleuret* , at the full Extent or Length of the Arms, 'till arrived very near the Place of setting out, R 2 that 132 is to say, whilst the *Gentleman* faces to the upper right Corner of the Room and the *Lady* the lower left(10) ; upon which Hands are broke off or let go, and, extended as they are, gently fall to their proper Places. The Hat is put on again with the right Hand, upon the Ceremony of the Arms being ended; and the three remaining *Minuet Steps* are performed obliquely open off to the right Hand sideways(11) , as upon the last Step of the preceding Division(r) , or directly across the Room to the right and left Sides, concluding in the Position and Place from whence the third Division of three Movements to the left begun; or, instead of the eighth and last's being made, as I just observed the *Double Bouree* was performed, it would fall very naturally here and be no small Embellishment to this Part of the *Dance* , or any other Steps to fill up the Time(12) . I mean when performed by such as have arrived at a Capacity of doing it perfectly, otherwise it is better omitted; but nothing can be more graceful than the former, as appears from what has been said in the Explanation of that Step; and it affords a farther Variety, in that the Tune has now been twice played through

on the Conclusion of the Division or Part now treated of(s) , which was to the fecond Strain both Times over(t) . CHAP.

See the Steps marked 3, 4, 5, on the different Tracts in Plate X, or in the fourth Divifion of Plate U.

See the Characters or Steps marked 6, 7, 8, in Plate X, or fourth Divifion of Plate U.

See the Action of the *Gentleman* and *Lady* in Plate VIII.

See the Characters of this Step in the third Table of the Plate marked O, Number 3.

See the Mufic to the firft, fecond, third, and fourth Divifions in Plate U.

See the Mufic to the Part of the *Dance* contained in Plate X.

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CHAP X. Of the fifth DIVISION or fecond S .

As this Part of the *Dance* has been already explained by the fecond *Divifion* , which in Figure and Step is altogether the fame, except that, inftead of the *Gentleman's* being at the upper End of the Room as in the foregoing Part, the *Lady* is now there and the *Gentleman* at the lower(u) , from whence both commence as in the aforefaid, I might here refer to what I formerly faid, in that a farther Explanation feems entirely needlefs, fince it will eafily be comprehended from the former as fome may imagine, it being no more than to perform the faid Steps in the Method above defcribed; yet, for the better underftanding thereof, if I accompany the *Dancer* or *Reader* through this Part of the *Dance* a fecond Time, it will not I hope be thought a tedious or unneceffary Repetition. The *Gentleman* and *Lady* , fituated as was already obferved, both commence in performing the faid four *Minuet Steps* of three Movements before and behind fideways croffing the Room to the left Hand; but the *Gentleman* now, inftead of moving to the right Side of the Room, as in the fecond Divifion, moves to the left, the *Lady* doing the fame to the right(l) ; and as I have

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faid, by turning a small Matter gradually upon the third and fourth of the faid *Minuet Steps* , they meet in the Middle of the Room, as in the aforefaid, facing one another(v) and pass obliquely upon the right Hand of each other, viz . the *Gentleman* to the upper right Corner and the *Lady* to the lower left, continuing on the remaining half Circle or Figure in four *Minuet Steps* of *One* and a *Fleuret* as afore faid

See Plate VIII.

See the Characters or Steps mark'd 1, 2, 3, 4, in the faid Plate VIII, or fifth Division in Plate U.

See the *Gentleman* and *Lady* in Plate XI.

134 faid forwards(2) , the *Gentleman* , as I have faid, passing on round by the right upper Corner until arrived at the left facing down the Room(w) .

See the Characters or Steps mark'd 5, 6, 7, and 8, in Plate XI, or the fifth Division of Plate U.

See Plate VI.

The last of the faid four Steps may also be made open off sideways to the right Hand, turning a quarter of a Turn the same Way as the *Gentleman* from facing the left Side of the Room(†) down it, and finishing in the third Position(‡) ; and the *Lady* the like, passing by the lower left in her Way to the right Side and concluding, as aforefaid, only up the Room(*†) .

See the Action in Plate XIV, and also the Character or Step marked 8.

See in some Measure Plate VI.

See the aforefaid Plates IV, and XIV.

But, instead of either of the foregoing Ways, this Part of the *Dance* is usually perform'd in making the first of the four Steps forwards after passing each other(4) , and then not continuing the remaining on a Circle forwards, or to the left *One* and a *Fleuret* open off to the right Hand sideways, as before(5) , but instead thereof three of the said *Minuet Steps* are performed directly opening off sideways to the right Hand in making half a Turn upon the *Half Couplee* , or Beginning of the first of them, from the upper End of the Room, the remaining continuing on to the upper left Side facing the lower End. The *Lady* does the same, except that after the half Turn from the Bottom she performs the said three Steps to the lower right Side of the Room, looking up it or to the *Gentleman* ; and, having again alternately changed Places as before, the *Gentleman* is left at the upper left Corner or Side of the Room and the *Lady* at the lower right(*†) , concluding to the first Strain of the Tune twice over which is now begun a third Time.(*) CHAP.

See the Character or Step in Plate XIV, marked 5.

See the Steps or Characters in Plates XIII or XIV, mark'd 6, 7, and 8.

See the *Gentleman* and *Lady* in Plate VI.

See the fifth Division of Plate U. or the under written Music to Plates VIII, and XI.

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CHAP. XI. Of the sixth DIVISION or PRESENTING of both ARMS and Conclusion .

The sixth and concluding Part of the *Minuet Dance principally* consists in the Ceremony of presenting or giving *both Hands* , as the third and fourth Parts did in giving the *single Arm* , and they are much alike in Figure and Form: For Instance, the *Gentleman* and *Lady* facing each other in the third Position, where we left them in the three last explained(x) *Minuet Steps* , begin in the Performance of the like Number of Movements sideways each to the left Hand, the *Gentleman* to the right Side of the Room and the *Lady* to the left,; and, near the End or Finishing of the said three *Minuet Steps* , both turn off to the same Hand to

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which they were performed† , as in the fourth *Minuet Step* of three Movements belonging to the third Divifion, opening gracefully in Order to enlarge the Figure and *prefent both Hands* (1) as the other was for *One* , only making the fourth *Minuet Step* which is of *One* and a *Fleuret* forwards to that Part of the Room to which the Prefence of the Body is directed; that is to fay, the Gentleman to the *lower* and the *Lady* to the *upper* (y) , upon the Beginning of which faid Step both Arms are raifed in the eafy Gracefulnefs obferved in the fingle Arm, as the Sign or Warning of giving both Hands,(z) which is done upon the commencing of the fifth or of fucceeding Step. In

See the *Gentleman* and *Lady* in Plate VI purfuing their different Tracts or Figures to the Steps marked 1, 2, 3, and 4.

See the Character or Step in the fixth Divifion of Plate U marked 3.

See more particularly the Steps marked 1, 2, 3, and 4, in the fixth Divifion of Plate U.

See the *Gentleman* and *Lady* in Plate XII.

See the Action in the Figures of Plate XII.

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In this Part of the *Dance* there may be a *Minuet Hop* , inftead of *One* and a *Fleuret* , continuing on round upon the right Side of each other, until the *Gentleman* faces the upper Part of the Room and the *Lady* the lower(a) , which will be about the Conclufion of the fixth *Minuet Step* ; during which the Arms are raifed near the Height of the Shoulder, and the Elbows a little elevated or raifed forming a Circle or whole Round.

See in fome Meafure the *Gentleman* and *Lady* in Plate IX.

In this Pofture the feventh and eighth *Minuet Steps* are alfo performed, the *Gentleman* making *One* and a *Fleuret* backwards, or rather a fmall Matter to the right, whilst the *Lady* performs the fame Steps forwards(2) , upon which the Hands are let go; and the

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Gentleman , in making the Slip or Beginning of the eighth *Minuet Step* , takes off his Hat with the right Hand which falls gently down to the Side, as aforefaid, in Order to make the Reverence or Bow to the Prefence or upper End of the Room, which is upon the third and fourth *Minuet Step* . At the fame Instant the *Lady* couplees to the *Gentleman* in a half Turn to the right from the lower Part of the Room facing up it, and leaves the right Foot upon the Point† finishing the remaining half of the *Step* and *Dance* in the Reverence or Courtefy made in drawing the faid right Foot behind the left, on which the Body refts, into the third or fifth Pofition(‡) ; after which the Honour or Refpect is made to each other and the Ceremony ended(b) , as alfo the Tune which has now been played three Times over(*†) .

See the Steps marked 5, 6, 7, and 8, in Plate XII, or Steps with the fame Figures in the fixth Divifion of Plate U.

See the fecond Figure in Plate VI, Book I.

See the firft Figure in Plate IV, or fecond of Plate XI, Book I.

See the fecond, third, and fourth Plates.

See the Mufic to the Steps of Plates VI and XII, or laft Divifion of Plate U.

As to the Hat I fhould rather approve of its not being taken off here 'till the breaking off or letting go of both Hands; however this is likewife fubmitted to the *Dancer's* Choice, as well as the Prefenting of the fingle Arm, whether he takes it off, or keeps it on, throughout the whole *Dance* . CHAP.

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CHAP. XII. *Of the MISTAKES in DANCING of a MINUET, with their OCCASIONS and RULES to prevent them* .

In the foregoing Chapters I have shewn the Method or Manner in which the *Minuet Dance* is to be performed, when reduced to a just and regular *Dance* ; yet in Effect it is no more than a voluntary or extemporary Piece of Performance, as has already been hinted, in Regard there is no limited Rule, as to its Length or Shortness, or in Relation to the Time of the Tune, since it may begin upon any that offers, as well within a Strain as upon the first Note or commencing thereof. It is the very same with Respect to its ending, for it matters not whether it breaks off upon the End of the first Strain of the Tune, the second, or in the Middle of either of them, provided it be in Time to the *Musick* ; but nevertheless there are frequently *Mistakes* , in the Performance of this *Dance* , arising from Want of a just Notion of the Figure and some certain Rule in performing the Steps upon the said Figure, and more particularly those Steps which are designed by Way of Ornament or farther Grace, which instead of that often prove its Disgrace. Nothing is more common than to see the *Gentleman* or *Lady* detained in the Performance of some Step, in Order to illustrate the *Dance* ; and so consequently not reaching that Part of the Room, on which the crossing is made, Time enough(c) , instead of performing *One* and a *Fleuret* open off sideways to the right Hand(d) , S or

See the *Gentleman* and *Lady* in Plates VII, and XI.

See the *Gentleman* and *Lady* in Plates VI, and VIII.

138 or some such like Step, or making a Feint off to the right Hand in the same *Minuet Step* quite round forwards falling into the *Minuet Step* of three Movements all behind facing the right or left Side, as it shall fall out, by which Time the former will be arrived at the Place of crossing which will then be in its due Time; whereas the running in either before or behind our *Partner* , as before, would have caused a Confusion.

This Disorder also frequently happens in performing the common *Minuet Step* , as when one of the *Dancers* does not fill out the Room and Figure in the Performance of an equal Number of Steps to the other; for, if this be not observed, it will produce the like Effect as the former; or if, as I have observed, in presenting the right Hand or giving of both, a

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sufficient Warning is not had by raising of the Hand or Hands, as aforesaid, one *Minuet Step* before the Hands are given (†), the *Dancers* are often nonplus'd and put out of the Figure, while on the contrary a Preference of Mind with the Observation of these *Rules* will prevent all such Blunders and Confusions.

See the Divisions or Chapters which treat of giving the Hands.

There is yet one Observation more, with which I shall conclude what I have to say upon this Head, which may be of some Service in preventing the said Accidents, viz. The marking whether the *Minuet Step* of three Movements before and behind sideways to the left Hand, which introduces or leads to the giving the right Hand, was facing up or down the Room, because in going the Circle or Figure round to the right you certainly come to the same Place (e), whether it be facing to the upper or lower Part of the Room, ending the Division in the *Minuet Step* of One and a *Fleuret* obliquely off sideways to the right Hand and looking the same Way as described in that Step; and also the like in the Performance of the *Minuet Steps* round to the left, in which the said Hand is given(f). As

See For Example the *Gentleman* and *Lady* in Plate VIII.

See the Beginning in the *Gentleman* and *Lady* in Plate X, concluding in Plate VIII.

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As the foregoing are the principal Places, in which young *Dancers* usually mistake, I thought the making some Observations on the *Occasion*, and the *Rules* or *Methods* to be observed in preventing them, might not be unacceptable; for, admitting that *Mafters* may have frequently taught their Scholars the same Lesson, yet according to the old Saying, *Words soon pass into Oblivion, but what is put down in Print remains more strongly fix'd upon the Mind*.

There is much more that might be said upon this Subject; but, as the aforesaid is sufficient, to avoid being tedious I shall only proceed to the making a few farther Observations, in

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Regard to the foregoing defcribed Steps, which as yet have not been introduced into the *Dance* above explained nor any Place affigned them therein: For Instance, the *March*, *Balance*, *Slip* behind and Step forwards being to the right Hand, and the same to the left and a *Double Bouree* forwards, every one of which Steps, as was already observed, depend upon Fancy, as there are some Parts of the *Dance* much more proper than others, it may not be foreign to my present Purpose to take Notice of them; and in the first Place introduce the *March*, which seems to claim three Places in the said *Dance*, the Choice of which rests in the Performer, for it is to be observed that no Step of this Sort is ever performed more than once or twice in *Dancing* of a *Minuet*. For Example, should the said *Dance* be perform'd in one Assembly or Company twice or thrice over, its Steps ought to be varied as much as possible, that is, provided the *Dancer* is capable thereof; otherwise, as I have already observed, it is much better performed plain; but to what I was saying the two *Marches* will be agreeably made advancing upon the seventh *Minuet Step* of the second Division, the first of the three Ways there described, that is, of *One* and a *Fleuret* continuing all round forwards.

The eighth *Minuet Step* may be of *One* and a *Fleuret* open off sideways to the right Hand, as afore said, facing either to the upper or lower End of the Room, as it happens; the next Place it challenges is the second Measure of the fourth Division, instead of the *Hop* which is then left out; and the third is upon the last Step S 2 but 140 but one of the fifth Division or second S, entirely in the same Method described in the second Division.

The *Balance* is also frequently made much about the same Place or eighth *Minuet Step*, either sideways facing each other, or advancing and retiring; and the next is the *Slip behind* and Step forwards to the right and left Hands, each to a *Minuet Step* and Fall in their Performance upon the afore said second and fifth Divisions, only in the second of the three Methods explained in the second Part of the *Dance*, by breaking off the *Minuet Step* of *One* and a *Fleuret* upon the Ending of the sixth *Minuet Step*, instead of a seventh it makes

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the faid Slip to the right Hand turning to each other from the contrary Sides of the Room, and the *Slip* to the left Hand is inftead of the eighth *Minuet Step* .

This Step may alfo be performed with no fmall Advantage to the *Dance* , inftead of the feventh and eighth *Minuet Steps* of the fourth Divifion which are there obliquely; and the *Double Bouree* forwards may be made upon the feventh *Minuet Step* of the fecond or fifth Divifion, concluding the eighth *Minuet Step* in *One* and a *Fleuret* to the right Hand, as aforefaid, or inftead of the fifth *Minuet Step* , after which theremaining are as defcribed in the fecond Divifion or S.

The third Way of this Step's Performance is by a half Turn upon the *Half Coupee* or Beginning of the fixth *Minuet Step* of *One* and a *Fleuret* , opening off fideways to the right, or in the fixth Divifion after the *Hop* inftead of the *Minuet Step* .

The foregoing Graces or Steps being now united and brought into the aforefaid *Dance* , and having their proper Places affigned therein, I fhall conclude with one Obfervation more, viz . that it is in its Performance longer or fhorter, according to the *Dancer's* Pleafure. In Order to this inftead of performing the fecond Divifion but once, as in the *Dance* before defcribed prefenting the right Hand, it may be performed twice or thrice, only it muft be noted that the fifth Divifion upon breaking off the left Hand is performed the like Number of Times; that is to fay if the fecond twice, the fifth the like, and if thrice the fame after giving the fingle Hand; but 141 but the fhorteft Way is once, as defcribed in the foregoing *Dance* .

The faid *Dance* and its Steps, as I have already obferved, altogether depend on Fancy, and are in their Performance various and uncertain; for it is left to the Pleafure of every one to perform them in the Order here fet down, in any better Method of their own, or without any Steps. Indeed, it muft be confeffed that the Steps well performed in a *Minuet* are great *Ornaments* to that *Dance* , in filling it with Variety; yet at the fame Time it muft

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be owned the performing the plain *Minuet Steps* alone is extremely graceful, if well accomplished, and in Effect the moft *Gentleman-like* , or at least the fafer of the two.

CHAP. XIII. Of *TIME* or fome Account of what *TIME* is, with Rules to be observed in Keeping it .

Time is a large Space or Diftance without Variation or Change; and, as it has been from the Beginning of all things, it will remain 'till a Period be put thereto and it ceafes to be. This mighty Space the great Author thereof, in his exceeding Wifdom, has divided or meafured into equal Parts and Proportions, as Days into Hours, Months into Weeks, Quarters into Months, Years into Quarters, & c . which Divifions or Parts move or travel round in a continual but juft and regular Motion or Pace, fucceeding each other without ceafing until they arrive at the utmoft Limits or Confines of *Time* , which will then be no more.

But leaving thefe fublime Thoughts to draw more clofely to the Point or Subject in Hand, I fhall endeavour to illuftrate it by one Day or Meafure of the foregoing *Space* or *Time* , in fuppofing every Hour therein to be Bars or Meafures of a Dance or Tune; and that they are as fhort in Length or Time, as Meafure in common or triple Time. I fhall likewife fhew, that by one Hour may be compre- 142 comprehended the Scale both of common and triple Time: For Infance, the former thus.

COMMON TIME .

1 *Semibreve*. 1 *Hour*

2 *Minims*. 2 *Half Hours*.

4 *Crotchets* 4 *Quarters of the Hour*.

8 *Quavers* 8 *Half Quarters of the Hour*.

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16 *Semi-quavers*. 16 *Half half Quarters of the Hour*.

The above is the whole *Proportion of Common Time* or of four to the Measure, as usually found in Books of *Musick*; yet we often find in Pieces of *Musick* the sixteen *Semi-quavers* doubled two and thirty *Demi-femi-quavers*, and then the Hour will be divided into the like Number of Parts.

In *Triple Time* the Hour must be suppos'd to be divided into three Thirds or Parts, by Reason it only consists of three in a Bar or Measure: The Example is as follows.

TRIPLE TIME .

1 *Prick'd Minim*. 1 *Hour in three Thirds*.

3 *Crotchets*. 3 *Thirds or Parts of the Hour*.

6 *Quavers*. 6 *Half Thirds or Parts of the Hour*.

12 *Semi-quavers*. 12 *Half half Thirds or Parts of the Hour*.

This is the *Proportion of Triple Time* or three in a Measure, as usually put down; yet sometimes it amounts to twenty four *Demi-femi-quavers*

Having now shewn that the Hours of the *Day* may be esteem'd as so many Measures of a *Tune* or *Dance*, it must consequently be understood that a *Day* of twelve Hours contains the like Number of 144 Measures; and, admitting that the *Tune* or *Dance* consisted of seventy two Bars, six Divisions or *Days* would complete it. This Comparison may possibly be thought by some foreign to the Purpose, tho' it is indeed very just and suitable; and I question not but upon farther Consideration it will appear so to the judicious Reader, for since the Subject in Hand is *Time* and there is Nothing more certain than the *Day* and its *Hours*, the latter will of Course imprint in the Mind stronger and juster Ideas of the former.

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However, it may perhaps be objected and at first View with great Show of Reason, that the *Time* in *Dancing* is various and liable to be changed to faster or slower, according to the Performer's Fancy; whereas the *Day* and *Hours* are immutable or without any Change. I answer, for this very Reason, as I have just observed it will give them a truer Notion of the Justness of *Time*, and be a Means to prevent their starting from or dragging behind it, which is often done by such whose Ears are pretty good, as well as by those who have very bad Ears, tho' it is the natural Fruit of the Want of an Ear which of all other Things is most difficult to cure, it being more a Gift of Nature than Art. This caused the *Ancients* to say, the *Gods* gave a *Genius* to *Musick* and *Dancing*; and it is of that Importance in the latter as to render it impossible to please without Keeping *Time*, nor is it to be called *Dancing* without it.

From what has been said it appears, that to have a just and true Idea of *Time* is of no small Consequence in order to *dance* well, and that too much cannot be said upon this Head; which is, I think, a sufficient Motive for me to proceed in a few farther Observations upon it, which if duly considered, I am confident, will be found of remarkable Service.

In the first Place then, you are to take Notice, that of the foregoing *Proportions* of *Time* one is *common* and the other *triple*, from whence arise all the Times and Movements made use of in *Dancing*. From the former of these flow very flow *Entreées* containing two Steps in each Measure call'd, *Quadruple* or of two Times on Account of their Slowness or admitting of a suppos'd Bar in the Middle of the said Measure; but the rest as *Allemandes*, *Gavots*, *Galliards*, *liards*, 144 *Bourees*, *Rigadoons*, &c. are only of one Time, as not allowing of more than one Step to a Measure by Reason they are much lighter Movements than the afore said *Quadruple*, of which they are esteem'd but as half a Measure. The latter consists of *Louvres*, or flow *Figs*, *Courants*, *Sarabands*, *Pavacailles*, *Chaconnes*, *Minuets*, *Passepieds*, &c. the first of which namely *Louvres* or flow *Figs* are of two Times or Steps to a Measure and agreeable with *Quadruple*, so that in Effect there are three Sorts of *Times* in *Dancing*, viz. *common*, *triple*, and *quadruple* proceeding from the two former; yet they

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are all reckon'd but as *common* and *triple Time* and only beat as fuch, except that fome are flower and others quicker, which is the Subject I am now about to explain.

Common Time , for, Infance, is of four Notes to the Bar or Meafure, as has already been obferved in the *Explanation* of the Steps upon that *Time* ; and the Rife or Beginning of the Step, in *Dancing* , from a Sink always marks *Time* to the *Tune* , as well as the fourth or laft Note is in the Sink or Preparative for the Rife or beating Time to the fucceeding Step, which no fooner is perform'd than the *Dancer* proceeds to the next, as in *Walking* ; and fo on 'till the *Dance* is compleated, keeping a juft and equal Diftance or Space between every Beginning and Ending of a Meafure of the *Dance* , as has been obferved by the *Hours of a Day* , which is call'd *Time* , the fame Way, as not making the Rife or marking of the *Time* , from a Sink upon the firft Note which in all Meafures is out of *Time* , and alfo performing the Steps of a *Dance* fometimes fafter or flower than at others; but this is as morally impoffible for one of a good Ear, as it wou'd be for a *well timed Watch* to go out of *Time* . *Dancing* may juftly be confider'd as a *Watch* ; for as, when the latter is fet a going by the Springs, the Wheels move round meafuring out the *Hours* or Divifions of a *Day* in certain and equal Spaces, during the Time it goes: So the Springs and Steps of a *Dance* ought to be continued after it is put in Motion by *Mufic* , 'till the Whole is ended, which may eafily be accomplifh'd. But the Difficulty arifes here; for Example, fuppofing a Perfon, would fet his *Watch* a going at Twelve at Noon, having no Rule nor any Thing 8 145 to direct him in it but beholding of the *Sun* , is it not a Thoufand to One but he wou'd be either before or after the Time? The Cafe is the very fame in *Dancing* , as to thofe who have not a *Genius* or *Ear* to *Mufic* ; and tho' I durft engage to make fuch a One acquire the former, namely to *dance* in juft and regular *Time* , yet I wou'd not anfwer for his commencing upon the right Time by Reafon, as I have obferved in the Comparifon of the *Sun* , it is a Point of a very nice Nature and in Reality not to be done with any Certainty, if the *Ear* is not firft helped and improved by a Knowledge of that *Science* ; no more than the former without a Skill in *Dialling* .

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Having by the going of a *Watch* shewn the true and exact Time in which the Steps of a *Dance* ought to be perform'd, and the Difficulty of fuiting the Movement of the *Dance* to that of the *Tune* , I fhall proceed to give the Rules to be obferved in beating or keeping Time to the foregoing Proportions of Time, which I take to be the firft Step in the Affair under Confideration; and I fhall begin with the *Gavot* , upon which Movement the *Time* is fometimes beat directly upon the firft of the four Notes belonging to the Meafure, but moft ufually after letting pafs or flip half a Meafure, that is to fay, the third and fourth Notes. For the better Underftanding of this I fhall name two or three *Dances* of the latter Sort, viz . the *Princefs Royal* compos'd by Mr. *L'Abbee* , the *Princefs Ann* by Mr. *Siris* , and the *Gavot* to the *Dance* , named the *Prince Eugene* , of my own Compofition, and they all begin with odd Notes to which in the *Dance* a plain Step or Walk is made, whilst the Perfon who beats *Time* raifes the Heel or Toe on playing the odd Notes of the *Tune* , in Order to ftrike full upon the *Time* or firft Note of the enfuing Meafure; which is done in the Fall or Coming down of the Heel or Toe, either of which remains upon the Floor during the Counting of the firft and fecond Notes or half Meafure. While the third and fourth Notes, or concluding Half are counting the Heel or Toe is raifed to mark Time to the fucceeding Bar, as at firft, and fo on 'till the whole *Tune* or *Dance* is ended, keeping an exact and equal Motion up and down neither fafter nor flower, and counting the faid firft, fecond, third, and fourth Notes fucceffively over and T over 146 over during the fame; fo that the Heel or Toe rifes upon the third Note, remains in the Air the fourth, comes down to the firft, and refts the fecond, & c . as before.

The *Galliard* Movement is intirely the fame, as to the beating Part, but not as to the odd Notes, for inftead of two, as in the foregoing, there is only one here; an Infance whereof we have in Mr. *Ifaac's Galliard* , upon which the Heel or Toe is raifed to beat the Time upon the firft Note, as aforefaid. Thefe two Movements are rather more folemn and grave than the following, namely, *Allemaignes*, *Bourees*, *Rigadoons*, &c . but with Regard to the Method of beating *Time* the very fame, for they ufually begin with an odd Note; and if not,

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'tis only borrowing the laft Note of the foregoing Meafure for raifing the Heel or Toe, as aforefaid.

It is here to be noted, that it can never be reckoned out of *Time* , whether the faid four Notes of the Meafure be counted fafter or flower, provided they are continued through the *Dance* , as begun at firft; for tho' the Fancy of *Mafters* often differs upon this Point, yet every Movement has its proper *Time* .

From what has been faid it fully appears, that the firft Note or Beginning of a Bar is the *Time* or Mark the *Dancer* muft hit; and in Order thereto, as the Performer in *Mufic* , in playing of the *Tune* , prepares for beating *Time* by taking up of the Toe or Heel, fo does the *Dancer* in making a Sink or Bending of the Knees to beat or mark *Time* to the *Tune* , as well as to perform the firft or introducing Step of the *Dance* ; but whether it be done by a Rife upon the Toe, a Hop, or any other Step, it matters not, in that it is to be obferved, the Rife from a Sink beats *Time* in *Dancing* , as the Fall of the Heel does in *Mufic* .

Before I proceed to *triple Time* , it will be neceffary to fay fomewhat farther of *quadruple* , which from its Gravenefs is reckoned as two Times, as was already obferved; and I know no more proper or fuitable Method of explaining it, fince in Time and Value it is equivalent to two Meafures of *common Time* , than the Counting every Note double as One One, Two Two, Three Three, Four Four, and fupporting them, what in Effect they really are, four *Minims* , for I in 147 in this Sort of *Time* the *Crotchets* are of equal Length to the *Minims* , and wou'd be as before obferved, if the *Time* was beat in the Middle of the Meafure. For Infance, on the commencing of the third *Minim* it is no longer *quadruple* but *common Time* ; from whence it follows, that the *Minims* muft be beat in their *Timing* , as one Meafure, the fame as the *Crotchets* , tho' in Length and Value double to them.

Tunes of *quadruple Time* rarely, if ever, begin with odd Notes, as the foregoing *Tunes* of *common* ; and, for an Example, I fhall name a *Tune* or two of this Kind, as the *Entree d' Apolon* . But as that *Dance* may not probably be known to fuch as this *Book* is principally

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design'd for, I shall name a second of the same Sort, namely the *Godolphin*, compos'd by the late Mr. *Izaak*, upon which may be practis'd the *Time* of this Movement; to which End the Heel is rais'd to mark the *Time*, as already explain'd, after which it remains on the Floor the playing of the first and second *Minims* or half Measure. The third and fourth *Minims* are in the two Motions the Heel or Toe makes in rising, in Order to mark the ensuing Measure: For Instance, the first Rise is made strong and brisk upon the Beginning of the latter half of the Measure or third Note; the second Rise is made farther up into the Air, in the same Manner as the first, to the fourth and last Note; upon the Expiration whereof the Toe or Heel comes down marking the *Time* to the next Bar, counting One One, Two Two, &c. as before, whilst the whole *Tune* is compleated.

Having shewn how the *Dancer* suits his Steps to the Notes of the *Musick*, it will be of no Use to say any thing farther of that here; and therefore I shall only observe, that as there are in this Sort of *Tunes* two Steps to each Measure, the first is beat, as usual, down, but the second is marked up in the Air, on the Beginning of the third *Minim*, as above explained.

Being now arrived at *triple Time* or of three in a Measure, I have little to say, having already in the foregoing Proportions of *Time* describ'd the Manner of beating or marking *Time*; for it is altogether superfluous and unnecessary to enlarge, since it is entirely in T 2 the 148 the same Method, except to make a few Observations touching the most material Difference in the Movements thereof; and first observe, that the *Courante* is a Sort of *quadruple* Movement which consists of three *Minims*, instead of the like Number of *Crotchets*, as in the rest following; which *Minims* are usually divided into double the Quantity of *prick'd Crotches* and *Quavers*, mix'd or blended promiscuously together, according to the *Composers*'s Fancy, producing this Movement and play'd as three *Minims*, which renders it very solemn and grave; and, in its counting or beating in Time it is the same as the foregoing *quadruple*, only it is a *Minim* less and generally begins with an odd *Quaver* or half Note. Upon this the Heel or Toe is rais'd, as aforesaid, to mark the *Time* of first Note in the Coming down of the Toe or Heel, counting One One, Two Two, during which, two Thirds of the Measure the Foot rests upon the Ground. In the third and remaining *Minim*

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or Part the Heel or Toe is raised in Readiness to mark the Measure following, which is perform'd successively on, in like Manner, keeping just and regular *Time*, &c. as was shewn before; but, for an Example, I shall name the *La Burgogne* by Mr. *Pecour* and *Brawl* of *Audenarde* by Mr. *Siris*.

The next grave Movements are *Sarabands*, *Pavannes*, and *Chaconnes*, each of three *Crotchets* to a Measure, and every one a Degree lighter than the other: Nevertheless the Method of beating *Time* is the same as described above in the *Courante* Movement, only instead of *Minims* to *Crotchets* and of the *Time*'s commencing after an odd Note, it is mark'd directly as in *quadruple*; that is to say, excepting *Chaconnes*, which always begin with odd Notes. Examples of the two former Sorts are the *Princess Ann*, the *Follie D'Espagne*, and *Pavanne D'armid*, all which *Dances* were compos'd by Mr. *L'Abbe*; and also of the latter the *Princess Ann's Chaconne* by the same Author is an Instance, where a whole Measure is let flip before the *Time* commences.

The next *Minuets* and *Passepieds* are still brisker, the first being of three *Crotchets* to a Bar or Measure, and the second of three *Quavers*; and the first usually begins without odd Notes, but the second cond 149 never. The *Time* of these Movements, in *Dancing*, ought never to be beat after every Bar but every other Measure, by Reason, as has been said, one *Minuet Step* takes two Measures of these Movements; and it is to be noted that, as in *quadruple*, the *Time* is to be mark'd the first Measure down, and second up, instead of twice down. It must be farther observed that if the Strains of the *Minuet* or *Passepied* consist of eight, as they most frequently do, four *Minuet Steps* are equivalent to a Strain once over; from whence it follows, that the Beginning of a Strain, whether the first or second it matters not, is always the *Time* the *Dancer* is to mark or hit, and from thence to proceed on from one second Bar to another upon the *Time*, neither varying to faster nor slower, than at first setting out, during the Performance of the whole *Dance*; and if the *Minuet* or *Passepied* is of more Measures, it is nevertheless performed in the same Manner. There is Plenty of Examples of the former Kind, as is of the latter the *Royal George*, that is, the Conclusion

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and Beginning of the *Bretagne* ; the firft by Mr. *L'Abbee* , the fecond by Mr. *Pecour* , to which I fhall add one more of my own Compofition, namely, the *Paffepied Round* .

As to *Tunes* of *triple Time* agreeing with *quadruple* , viz. *Louvres* or flow *Figs* , they are of two Meafures, or of fix *Crotchets* in the Bar, the firft three whereof are beat down and the remaining up, each anfwering to a Meafure of a *Saraband* , and a Movement ufually beginning in odd Notes. For Infance, the *Entree Efpagnol* and *Paftoral Dance* , the latter by the late Mr. *Ifaac* ; and the *Union* by the fame Author is of this Nature, tho' it does not begin with odd Notes as the *Dances* aforefaid. As the foregoing Difcourfe fhews that *Louvres* or flow *Figs* are agreeable to *quadruple Time* , I fhall next proceed to obferve, that *Figs* and airy light *Tunes* of the like Number of Notes to the Meafures, as the aforefaid, agree with *Rigadoons* in *common Time* , and beat as fuch in marking the firft three down, and the remaining up; as for Example, in *Figs* or *Forlanes* , the *Princefs Amelia* compos'd by Mr. *L'Abbee* and the *Dance* of that Movement by Mr. *Pecour* ; and the *Shepherdefs* compos'd by my felf is likewife an Example of this Sort. There

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There is yet another Movement that occurs to my Memory, namely, the *Canary* , which is of a very brisk Nature, confifting only of three or fix *Quavers* in a Meafure, but ufually the latter, flipping before the *Time* is beat three *Quavers* or half a Meafure, and marking the three firft down and the reft up; and the laft Movement of the *Royal Galliard* by the late Mr. *Ifaac* is an Example of this Kind.

There is ftill a Movement unobferved, of the like Quantity of Notes to a Meafure, viz . the *Hornpipe* , which is of three *Minims* or fix *Crotchets* in the Bar, and, in marking or beating *Time* , agrees with a *Tune* of *triple Time* or of three, as for Infance a *Saraband* , in which the Foot remains down, during the counting of One, Two, and upon the third rifes to mark the enfuing Meafure & c . The fecond Parts of the *Union* and *Richmond* are both *Dances* of a *Hornpipe* Movement, and of the late Mr *Ifaac* 's Compofition.

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Befides the foregoing Rules of beating *Time* it may be of Service to fuch as have but *indifferent Ears* , when they are about to *dance* in any Affembly or private Room, or in their *Dancing* , to *hearken* to the *Tune* , that they may know the *Time* in which the *Dance* is to be perform'd; which they may more eafily do by Reafon the *Mufic* rarely fail of beating *Time* to the *Tune* they are playing, or at leaft ought not, becaufe hearing the beating or ftriking of the Toe or Heel againft the Floor are vifible and certain Marks of the *Dancers* commencing.

Moreover in *Dancing* , if the *Partner* with whom we *dance* be a good Performer, we fhould take Care to keep our Steps and Figure agreeable with theirs; and I am of Opinion, if a Perfon has the leaft Notion of the Steps he is performing, it will be very eafy for him to obferve, whether they begin and end together, which I believe may be useful in *Dancing* .

However, as I have faid before, the moft fure Method I take to be, *liftening* to the *Mufic* and *Time* beat thereto, tho' that itfelf is uncertain, nothing being more common than the *hearing* of a *Tune* begun in one *Time* , and, before it is ended, to be near as faft again; which renders it impoffible for the beft *Dancers* whatfoever to 151 to *dance* as they ought, for inftead of their finding the Note upon which they fhould ftep, it is puff'd or drove from under their Feet during every Step they take, and of Confequence caufes them to lofe that natural and carelefs Air fo agreeable in *Dancing* , notwithstanding they keep up with the *Tune* , as being never certain of its *Time* . Indeed, it muft be own'd to be the *Dancer* 's Bufinefs to *dance* to the *Tune* ; yet it is neverthelefs the *Mufic* 's Part to beat and keep conftant and true *Time* , as well at the latter Part of a *Tune* as at firft. By this Means the *Dancers* , fure of the *Time* they *dance* to, perform not only with Pleafure and Eafe to themfelves, but alfo give a double Satisfaction to the *Spectators* in beholding the *Dancers* ; for altho' the latter are at a confiderable Diftance from each other, yet the former will obferve, that every Movement or Sink and Rife the *Dancers* make is exactly the fame in one as well as the other; the former in Order to mark *Time* , and the latter in marking of it. Moreover every Turn, Step, Spring or Bound feen in one will be at the fame Infant

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observed in the other, in such an exact Symmetry and Harmony of the Parts agreeing with the Notes of the *Musick*, as to cause the most agreeable Surprise in the Beholders of the two *Dancers*; or admitting a Dozen or more in Number, by observing them all to move as only one Person. This is the natural Effect of good *Dancing* adorned with all its Beauties, in that the *Musick* seems to inspire the *Dancing*, and the latter the former; and the Concurrence of both is so requisite to charm those who *behold* them, that each of them in some Measure suffers by a Separation. For Example the Eye can receive no Pleasure in the *Musick* any more than the *Ear* in *Dancing*; but in Conjunction there is at once an Attack upon both these Senses.

Tho' this is only an imperfect Draught of *fine Dancing*, yet it may serve to shew how frequently this Art suffers by the *Unskillfulness* of its *Performers*, whether it arise from the Want of a true Knowledge of the Steps, a bad Ear, or from any other Cause; and this it was that gave Birth to my Treatise on *Dancing*, in which the principal and most remarkable Steps in that *Art* are described and taken in Pieces. I have also shewn how the Step soft each Measure are 152 are made to *common* or *triple Time*; and in the *Minuet* I have given an Explanation of all the Steps of that *Dance*; and shewn, tho' in Effect it is not so, how it may be reduced into a regular *Dance*. In discoursing upon *Time*, I have given Examples in the most known *Tunes* of every Movement, upon which it may be practised or beaten; and in the Rules for the same I have fully made appear, how the Steps of the foregoing Discourse, altho' in Pieces, are there united and set together again, moving in just *Time* to the Sound of *Musick*, as the *Watch* is put in Motion by its Springs. Upon taking some farther Notice of the Elevation, Movement, and graceful Fall of the *Arms*, together with some Observations concerning *Country Dancing*, I shall conclude this Work, in Hopes that, as the chief, nay only Motive of undertaking it was the *Publick Good*, it may answer the desired End; the accomplishing whereof will be a sufficient Recompence for the great Pains, Trouble, and Expence I have been at in completing the same; and, as there never hitherto appeared in the World, at least in our Language, a Piece of this Nature, I flatter my self it will meet with the more Acceptance.

CHAP. XIV. *Of the Movement of the ARMS in DANCING .*

Having shewn the Method in which the different Steps are to be taken and perform'd, I shall now proceed to shew how the Movements of the *Arms* ought to accompany the said Steps in *Dancing* ; lest this Work should be compared to the Legs and Body of a Man without *Arms* .

However as on the one Hand, I shall make it my Study to omit Nothing that can contribute to complete this *Work* , I shall at the same Time, on the other, only observe what I apprehend to be material, terial 153 without tiring the *Reader's* Patience on a Subject which cannot be completed without the very best *Mafters* . The Correspondence of the *Legs* and *Arms* in *Dancing* is a Point of so nice a Nature that any Awkwardness or improper Movements therein would destroy the Beauty of the whole, since that *Dancing* cannot be good which is decrepid or lame in any of its Parts, any more than a *Gentleman* or *Lady* can be justly esteem'd completely genteel who are naturally and easily disposed in some Parts and disagreeable in others; so that in fine it is the very Polish and finishing Stroke.

For the better comprehending of this we must first take Notice that, in whatsoever Position we stand before the Elevation or Raising of the *Arms* , the Palms or Infides of the Hands are to our Side in a genteel easy Shape or Fashion, the whole *Arms* hanging from under the Shoulders without Force downwards, or too much Relaxation upwards, but natural and easy in a Readiness for the Elevation† .

See the Figures in Plate I, B. I.

The next Observation relates to the Position of the Hands after their Elevation or being raised; and we should find them with the Palms of the Hands to the Preference or right forwards with the Arms both open or extended, in the like Manner we have described them by the Sides, neither too much raised nor too much sunk beneath the Shoulders, but graceful and easy, and being so disposed ready to perform the first Motion, which in the

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Movement of the *Arms* above corresponds with the Sink or Bending of the Knees below ‡ . This is done by moving or raising the whole *Arms* ; and, in the Fall of the raised *Arms* to their first Situation after their Elevation, the Palms of the Hands, instead of right forwards as before, are now to the Floor; which is effected by a flow and easy Turning of the raised Wrists during the Motion of the raised *Arms* downwards completing the Movement or Motion of the *Arms* , from whence all other Movements take their Rise or Beginning; so that, if the graceful Raising or Elevation of the *Arms* from the Sides to the Palms right forwards be by a flow and even Raising of the Wrists, turning outwards or backwards 'till they arrive at their proper Height as before described, their becoming Fall must in likely Manner

See Plates II and XV in B. I.

154 Manner * be in the Turn of the Wrists and Palms of the Hands downwards in a flow and even Motion inwards, or forwards, whilst the Palms are to the Sides, as at first ‡ , greatly resembling the Fall of a Feather or the Coming down of a Bird, their Fall is so smooth and easy; and it is a wonderful Grace to *Dancing* when well performed.

See the Plates XV, and II, B. I.

See the Figures in Plate I, B. I.

To avoid being tedious or overloading this Subject with too many Observations I shall reduce the various Movements of the *Arms* to three or four, viz . first, the Movement of the Wrists from the *Elbows* round upwards(a) . Secondly, the *Movement* of the *Arms* inwards in their Motion upwards(b) . Thirdly, the completing the raised *Movement* of the *Arms* inwards by the *Movement* of the *Wrists* round upwards mentioned before(a) . And fourthly, the irregular or *contrary Movement* (c) .

See Plate XV, B. I.

See Plate X, B. I.

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See Plates IV, V, VI, IX, XII, XIII, XIV. B. I.

Now, as to the Method of Performance and Timing of the *Movement* of the *Wrifts* round upwards, it is by a flow and even Motion or *Movement* of the *Knuckles* or *Forefingers* and *Thumbs* upwards round from a small Bend of the *Wrifts* and *Elbows* corresponding therewith (b). The Commencing is upon one, the *Movement* round backwards (b) . The Commencing is upon one, the *Movement* round backwards (b) finishing in a Flirt or careless Motion of the *Wrifts* and *Arms* in their Return to their former Situation, as in the Position of the *Arms* after their Elevation; upon two (a) and three if to triple Time, in the Motion or Preparative for the *Movement* of the *Arms* next ensuing, as it will conclude in like Manner upon four, if to *common Time* .

The next *Movement* is made by the easy Fall of the *Elbows* at the same Time or Instant; and the *Knuckles* or *Forefingers* and *Thumbs* lead the Way in a smooth and easy Motion from below upwards forming a quarter or half Circle or Bow† The *Hands* in a handsome Fashion may be supported the Ends or Points of the said half Circle or Bow; and it is to be noted that this *Movement* is only ly

See the Figures in Plates X, and XI, B. I.

155 about the one Half of the aforefaid. But as that begun by forming the Circle round upwards above the Position of the *Arms* , the *Elbows* during the *Movement* of the *Wrifts* remaining elevated until the Flirt or Finishing is made, on the other Hand in this *Movement* of the *Arms* the half Circle, or Motion the *Wrifts* make, is below the Position of the *Arms* ; and, instead of the *Elbows* remaining elevated, as before, together with the whole *Arms* , they fall or sink down in a flow, smooth, and easy Motion, whilst the *Forefingers* and *Thumbs* , as aforefaid, at the same Time move upwards in the like flow and deliberate Manner, finishing together with the *Hands* above and the *Elbows* below in Order to the throwing the *Arms* open off again, as in f *Hops* , *Chaffees* , and the like, for which these are the proper *Arms* . The bringing them in on the Conclusion of the foregoing Step, as just described# , is in Order to the said throwing them out on the Time or Beginning of the next Step † for

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which this is the Preparative, tho' the *Movement* of the *Arms* to the Palms of the *Hands* downwards muft always be firft made by Way of farther Preparation, concluding open and extended, 'till the Meafure is expired; and from hence it appears, that thefe two *Movements* ufually anfwer each feperately to a Meafure or Step, forming together much about a whole Circle. The former Half, as I have faid, moves under the Pofition of the *Arms* , and the latter Half above in the *Movement* of the *Arms* round upwards in the Form and Manner above defcribed; and thefe are the fecond and third *Movements* I propofed to explain.

See the Figures in Plates X and XI, B. I.

See Plate XV, B. I.

The *irregular* or *fourth* and *laft* *Movement* is produced from the two former, *viz* , by the Fall of the *Elbow* of one *Hand* as the Knuckle moves upwards, whilst the other at the fame Time performs the Motion of the *Arm* round upwards; which compofe a fine *Contraft* , concluding both at the fame Time(d) with one Hand bended and the other extended(d) . This beautiful *contrafted* *Movement* changes, every Step alternately, firft one Hand and then the other, and is the proper *Movement* of the *Arms* in *Half U 2 Couplees*,

See Plates IV, V, VI, IX, XII, XIII, XIV, B. I.

156 *Couplees* , *Marches* , *Bourees* , and the like; only it muft be obferved that the bended *Arm* is the contrary *Arm* to the beginning *Foot* in any of the Steps(e) aforefaid, excepting backwards of fideways, becaufe then the *Oppofition* or *Contraft* is between the fame *Hand* and *Foot* , as was already fhewn in treating of *Walking* (f) . The *Movement* of the *Arms* round upwards† is made ufe of in *Pirouettes* , *Bourees* with a *Bound* , and all fuch like Steps.

See Plates IV, VI, IX, XII, XIV, B. I.

See Plate XV, B. I.

See Plates XIII, B. I.

Altho' there are various other Methods or Manners of *moving* the *Arms* in *Dancing* , yet as thefe, like the five *Pofitions* with Regard to the *Feet* , are as it were the principal, it is needlefs (nor indeed is it agreeable to my prefent Defign) to enlarge, efpecially on a Subject which, as I have already faid, cannot be fufficiently defcribed by *Words* but muft be compleated by the very beft *Mafters* ; and therefore to avoid Trifling, as I have defcribed and given fome Hints of the Method or Manner of *moving* the *Arms* which will agree with all the Steps made Ufe of in genteel *Dancing* , I fhall refer the reft to the perfonal Infructions of a *Mafter* properly qualified, who muft compleat what is here wanting, not only in Relation to the *Movements* of the *Arms* but alfo thofe of the *Feet* between which there is, as I have already obferved, a perfect Connexion and Harmony. The *Fingers* and *Toes* , *Wrifts* and *Ancles* , *Elbows* and *Knees* , *Shoulders* and *Hips* , in *Dancing* muft move all of a Piece; and in fine the Compleating of this is the End I had chiefly in View in compofing this *Work* .

CHAP. XV. OF COUNTRY DANCING .

Tho ' my original Defign was only to have fpoke of genteel *Dancing* , yet as *Country Dances* are at all *Affemblies* or *Balls* introduced as it were a Part of or belonging to the former, (and indeed 157 indeed I think it may very properly be efteem'd as a luxuriant or carelefs Branch growing out from the other) and is become as it were the Darling or favourite Diverfion of all Ranks of People from the Court to the Cottage in their different Manners of *Dancing* , and as the Beauty of this agreeable Exercife (I mean when perform'd in the *genteel Character*) is very much eclipsed and deftroyed by certain *Faults* , or *Omissions* , in the *Performers* not hitherto, if I remember right, taken Notice of in any *Books* ; I fhall, at the Requeft of fome Perfons of Figure my Subfcribers, endeavour to point out thofe *Neglects* which render this Diverfion, to fine *Dancers* , either

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altogether disagreeable, or much less pleasant, because one or two Couples either through *Carelessness*, or Want of *better Instructions*, will put the whole Set in Disorder.

This will always be occasioned by the *Couples* below those who lead up the *Dance*, when they omit moving up into the first *Couple's* Places, on their casting off, and down again in their casting up to their Places as at first; or the like, if the first or leading *Couples* cross over and figure in. In a Word, whenever the leading *Couples* move downwards, the *Couples* coming up to lead the *Dance* should move upwards and, when they move up again, the *Couples* who do not lead the *Dance* ought to move down again, attending the Motion of the *Dancers* going down with the *Dance*, who in Return will attend them in like Manner, when they arrive at the upper End to *dance* in their Turns. The nice Observation of this presents to the *Beholders* an agreeable Prospect of the whole Company in Motion at once, instead of the Confusion that happens when this is neglected; as when in giving the right Hand and left in going round downwards from above, or upwards from below, instead of continuing on and giving first the right and then the left Hand to those you meet, you turn back, or if in Conversation with your *Partner*, or otherwise, you be not attentive and ready to begin at the Conclusion of any Part or Division of the *Dance*; which frequently falls out for, when the coming up *Couples* have concluded the *Dance* with those going down, they often forget that they are immediately to begin again with the next above them, 158 and so for Want of *Attention* breed Confusion and at the same Time expose themselves to the *Spectators*.

Indeed good Breeding, in Regard to those with whom we *dance*, requires our not being *careless*; and yet my *fair Readers* and *others* I hope will excuse me, if I tell them I fear this is too often the Case, since with due Circumspection and Care it is impossible not to follow almost any *Country Dance*, tho' I must own when I was a *Youth* I thought it *Conjuration*. If we place ourselves at the Bottom, and, instead of Talking, take a Survey of the *Dance*, whatever it is in its Performance, over and over again, first with one *Couple* and then with another, it is impossible, I say, but we must be able to go down with it, when it comes to our Turns, as well as avoid Disorders in our gradual Ascent to the upper End; it being only to

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obferve and diftinguifh one from another the Things of of which the different Parts of all *Dances* whatfoever are compofed whether *Cafting off or up, Figuring in, Hands acrofs or round, Right Hand and Left, Flying, Purfuing, Clapping of Hands, Heys, Leading up or down, Back to Back, Changing of Places, Falling back, Meeting again* , or whatever it be, by dividing one Part of the above Catalogue from the other. And with a little Practice you will foon be able not only to follow *Country Dances* but alfo lead them up, tho' you never *danced* them before: For Infiance, if a Gentleman or Lady at the upper End propofe a *Dance* to their Partner unknown to one of them, you need only afk how it begins, and they will acquaint you, and whether it be *Falling Back, Meeting again, Croffing over* , or whatfoever elfe, you will readily perform it. For this Reafon I would advife all *young People* and others who are not perfect in *Right Hand and left, Figuring in, Heys* , and the like, before they attempt to *dance* in Public, to make themfelves well acquainted with and able to perform all the different Parts or Divifions of *Country Dancing* ; which they may privately learn amongft one another, if they don't care to practife in Public, and thereby not only render this Diverfion more agreeable to themfelves, but alfo more pleafing to thofe who accompany them in this Exercife. Befides 3

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Befides as I have before hinted, inftead of giving a confufed Idea to the *Beholders* it will afford an agreeable Landfcape or Profpect of fo many Pairs of fine *Gentlemen and Ladies* gracefully in Motion to the Sound of *Mufic* , and compleating each Part of the *Dance* in *Time* to the Meafure, or Strains of the *Tune* , as it were of one Accord: As of even Rows longwife when falling back and meeting again; half Circles, when cafting off or up again; Figures of Eight or Binding of a Hedge, as in Figuring in, or the Heys; irregular Figures, whenone flies and the other purfues; round Circles, when Hands are joined; crofs Figures, when the right or left Hands are joined moving round; Beating Time in Contraft, as when Hands are clapped firft in Time with their own, and next croffwife with their right Hand againft their Partner's, or others again clap their own Hands, and afterwards ftrike the left in Contraft; Leading croffwife in Rows, in Order of marching up the Room and the like

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down, with various other beautiful Circles and Figures. If a fine Picture, beautiful Fields, cryftal Streams, green Trees, and imbroider'd Meadows in Landfcape or Nature itfelf will afford fuch delightful Propects, how much more muft fo many well fhap'd *Gentlemen* and *Ladies* , richly drefs'd, in the exact Performance of this Exercife, pleafe the *Beholders* , who entertain them with fuch a Variety of living Propects.

Having in the above Sketch or Draught attempted to raife fome noble Ideas of *Country Dancing* , when performed in a proper Manner, and in the foregoing *Inftuctions* pointed out and removed all the moft material *Faults* and *Omissions* in the Performance of this Branch of our Art, which either obftruct the Pleafure of the *Dancers* , or *Beholders* , I think I have finifhed what I defigned, viz. the Improvement and Pleafure of others. I fhall therefore conclude this *Work* , not in the leaft queftioning but my good Intentions will meet with a favourable Reception from the Public, efpecially from thofe who receive Benefit or Profit thereby.

FINIS .

T hese are to certify, that the foregoing or Second Part of the Work entitled, the Art of Dancing explain'd , was defigned and compofed long before the Treatife entitled, the Dancing Master , appeared as we believe and that, having carefully perufed and examined the fame, we found that, on the twenty feventh Day of January, 1727–8, it was written in its prefent Form .

Witnefs our Hands, Alex. Jackson, Joseph Jackson , Dancing-Mafters.